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VOGUE

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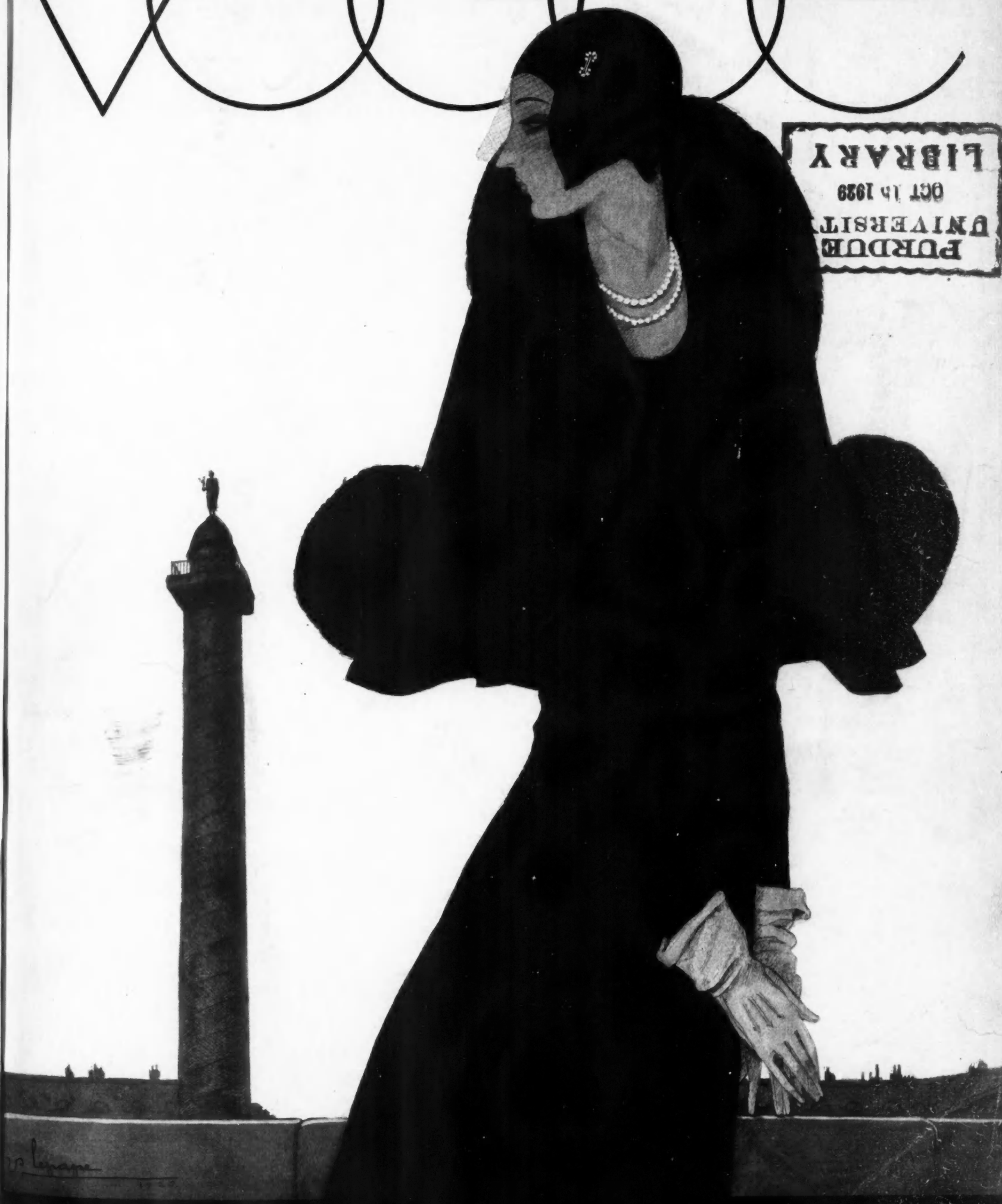

PARIS FASHIONS

OCTOBER 12, 1929
PUBLISHED EVERY OTHER THURSDAY
PRICE 35 CENTS

THE BOUFFANT LADY WHO COACHED THREE LANGUID HOURS FROM VERSAILLES TO PARIS HAS NOTHING IN COMMON WITH THE SLIM YOUNG THING WHO SLAMS HER ROADSTER INTO TOWN IN THIRTY MINUTES . . . NOTHING, THAT IS, BUT HER DEVOTION TO THE MOST FEMININE OF ALL MATERIALS.

Stehli Silks

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TIFFANY & CO.

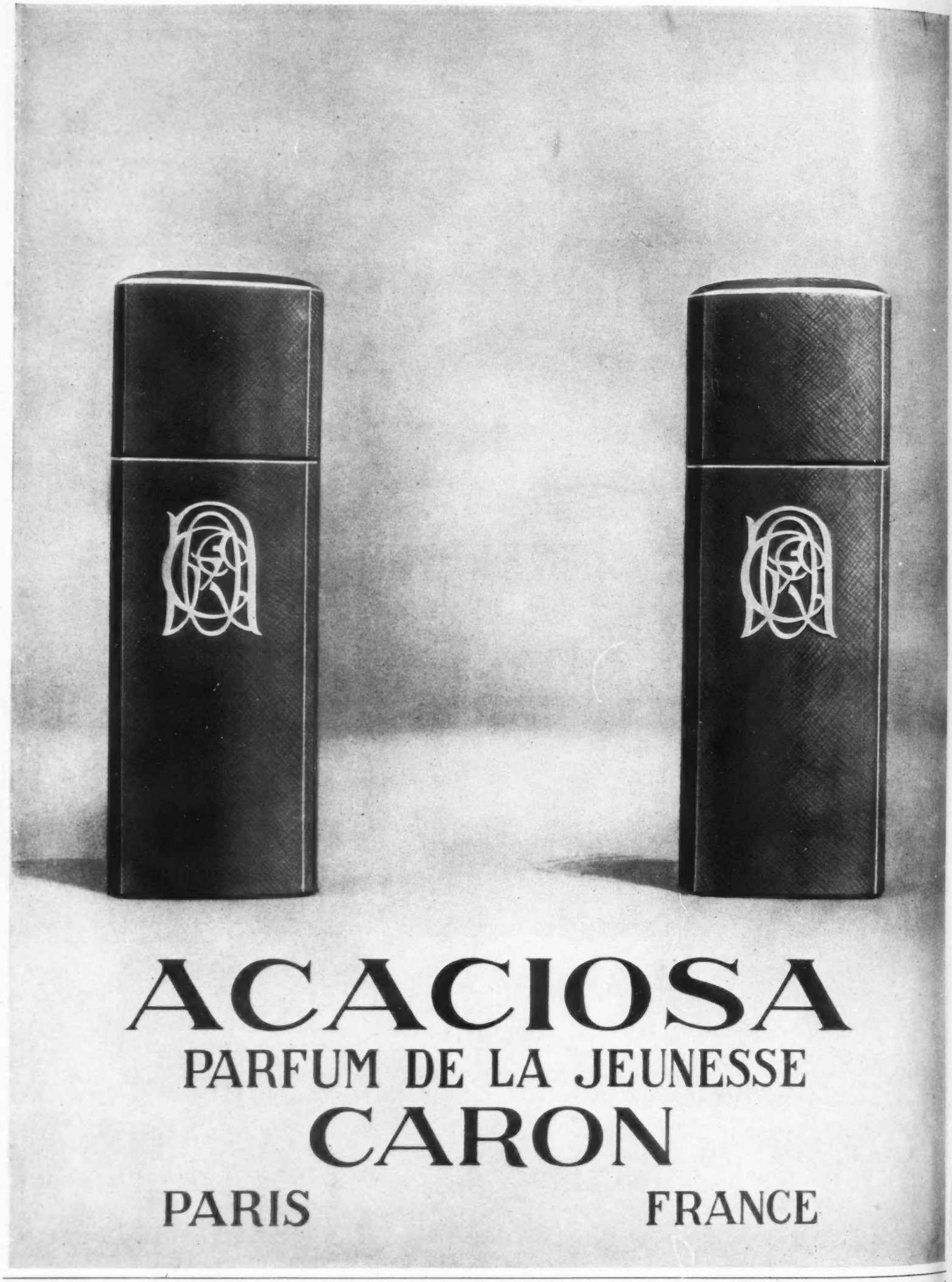
JEWELERS SILVERSMITHS STATIONERS

SILVERWARE

Made by Tiffany & Co. is noted for
Design Quality and Workmanship

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK



VOGUE
October 12, 1929

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Vol. 74, No. 1
Whole No. 1371

BONWIT TELLER
FIFTH AVENUE AT 38TH STREET
NEW YORK
PHILADELPHIA
PARIS LONDON

The new French fashions skillfully reproduced or cleverly adapted are found in our collections of becoming frocks for women and misses

WOMEN'S GOWNS . . . Sizes 34 to 44 . . . Second Floor
MISSES' GOWNS . . . . . Sizes 12 to 20 . . . Third Floor

Strange . . . that the genius of a single family should have guided the smart world for a century in its choice of perfumes! Yet the reign of the Guerlain dynasty has been unbroken for a hundred changing years. The loveliness of the Empress Eugenie found its complement in the delightful flower odeurs created for her by Pierre Francois Guerlain. The gay rebels who shook off the Victorian yoke found their new daring incarnated in Jicky. The elegantes of today adore the sophistication of Shalimar.

GUERLAIN

PARIS • 68 CHAMPS ÉLYSÉES — MONTREAL • 60 CRAIG ST. W. — NEW YORK • 578 MADISON AVE.

GUERLAIN PERFUMES ARE BLENDED AND SEALED IN PARIS AND SOLD ONLY IN THE ORIGINAL BOTTLES

Cammeyer

The Jewel Motif *on* Pump Versions

... fluently interprets the formal afternoon mode in exclusive Cammeyer originations.

Autumn fashions by Cammeyer will be shown in many cities. We shall be pleased to tell you where you can see them and mail you a brochure of styles.

WORCH 29

SALON de LUXE FIFTH AVENUE at FIFTY THIRD NEW YORK

FRANCES
DENNEY
PREPARATIONS

TO EVERY WOMAN WHO COVETS A LOVELY SKIN

FRANCES DENNEY brings this Message of Hope...

"Loveliness is so natural—therefore so easy to win and retain—that no woman need deny herself this key to happiness.

"Just give Nature the help she needs to keep the skin healthy and active—to nourish and rebuild the underlying tissues—and her gift of loveliness will be yours."

MISS DENNEY now offers you three delightful preparations for this purpose which have been used successfully for years by distinguished patrons of her Philadelphia Salon.

Cleansing Cream—delightfully fragrant—and so inexpressibly soft that it melts quickly into the pores, gently removes the impurities and leaves the skin smooth and clean.

Herbal Skin Tonic—an exquisite preparation that revitalizes the cells, restores active circulation and leaves the skin freshened and invigorated.

Tissue Cream—a deep tissue builder that nourishes the underlying tissues and helps wonderfully in restoring the firm, smooth contour of youth.

These preparations of MISS DENNEY are now available through selected stores in each city. A letter to MISS DENNEY in Philadelphia will bring you the name of the store nearest to you. Also a copy of her little book—"The Affairs of Beauty."

DENNEY
AND
DENNEY
PHILADELPHIA, NEW YORK
PARIS

GOLFLEX

THE exclusive expression of a fast moving trend has been strikingly developed in this tri-color jersey "trotteur". The hinted waist-line, the saucy "cluster plaits", and the high-color interest interpreted by the three-tone design suggest the feminine scheme of fashion.

Golflex also shows willowy silk frocks and novelty knits; mellow tweed ensembles and coats of aristocratic Dakkora — all bearing the finesse of tailoring demanded by the discerning woman.

This dress is sold by Golflex dealers throughout the United States and Canada and by Best & Company, N. Y. C. Price, $25.00

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VICI kid

REG. U.S. PAT. OFF.

Three Cheers— and a Tiger . . . .

VICI greets the returned traveller with 4 autumn shoe shades that no discerning sunburner can afford to be without . . . and the enthusiasm is mutual.

Hip! VICI LIDO . . . a warm toasted brown, so adaptable, so thoroughly of the moment that you'll think you need nothing else until you see—

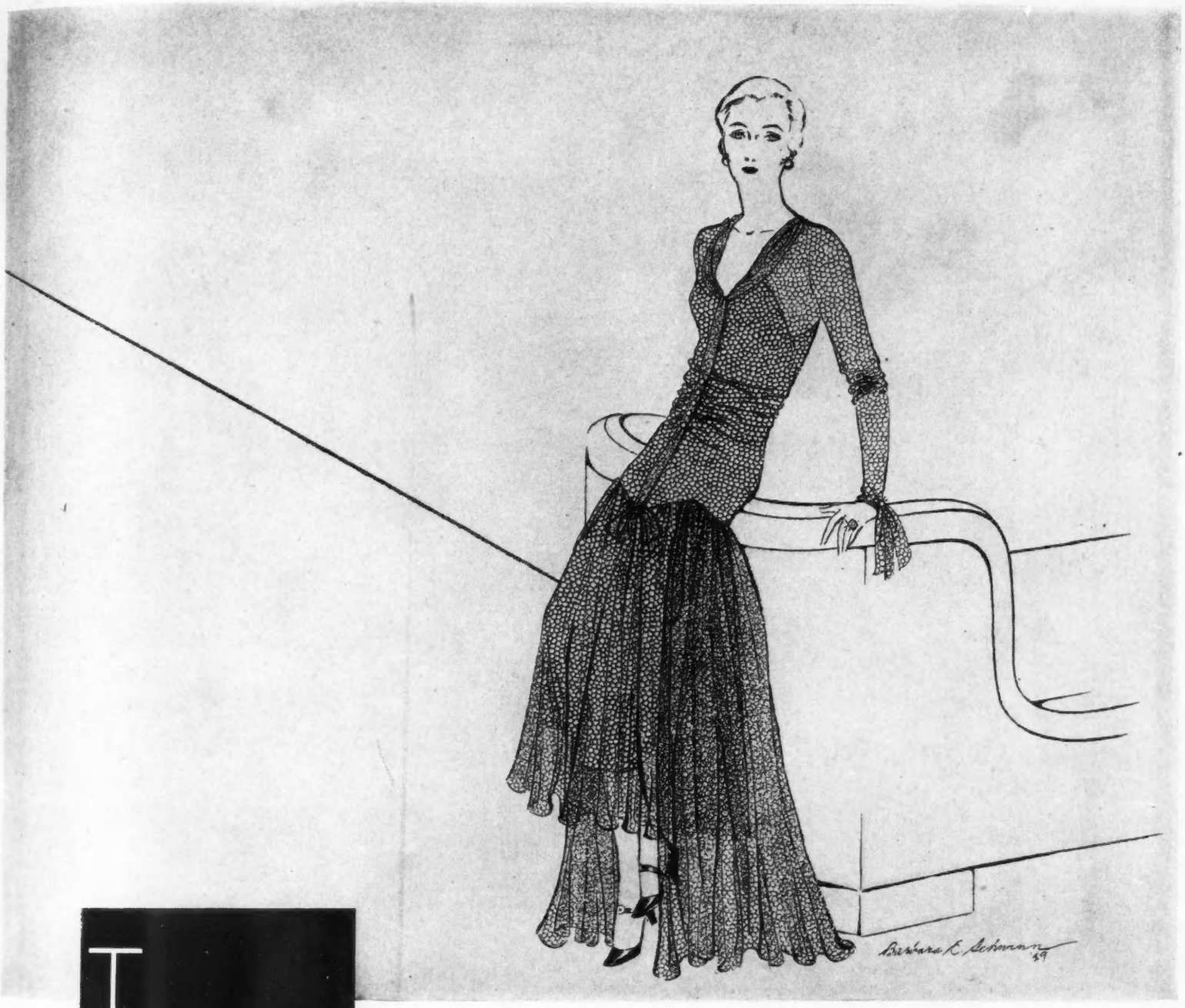
Hip! VICI CAIRO . . . the rich deep chocolate brown that echoes brown furs, becoming even smarter as it drops its sleek trot-about sheen in the new formal Mat version—VICI'S own special contribution to the afternoon mode . . . Then again—

Hip! VICI MARINE . . . that young and lively blue that makes the street safe for aristocracy, because it's so different from the other blues that the rank and file will wear . . . And finally—

Hurrah! VICI BLACK MAT . . . the perfect complement to the costume in black or black with color that Paris never allows us to forget, because it's always the most sophisticated item in a wardrobe that begins where the rest leave off.

MADE ONLY BY ROBT. H. FOERDERER INC. PHILADELPHIA

ROBERT H. FOERDERER, INC., Philadelphia. *Selling Agents:* Lucius Beebe & Sons, Inc., Boston



The new silhouette by CAROLYN

It swings from a more nearly normal waistline and molded hipline, to graceful length dipping well below the knees. The new *Carolyn Modes* sponsor a sophisticated simplicity, their sweeping lines made lovelier by luxuriously supple fabrics. ✣ ✣ ✣ The vigilance of over sixty-five nationally known stylists whose duty it is to select *Carolyn Modes* maintains the fashion excellence which the *Carolyn* label assures.

CAROLYN PRICES ARE VERY CONSERVATIVE:

Frocks and gowns, $29.50, $39.50, $49.50. Fall and Winter coats, $49.50-$69.50. Fall and Winter Ensembles, $69.50-$95.00. Junior frocks, $25.00. Junior Coats, $49.50. Handbags, $5.00 and $7.50. Carolyn *underwear in a range of prices.*

★ ***You may see the new* Carolyn Modes *at the fashion-wise stores below:*** ★

Carolyn REG'D

Send for Style Booklet; National Modes Inc., 128 West 31st Street, N. Y.

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RICH'S, INC.
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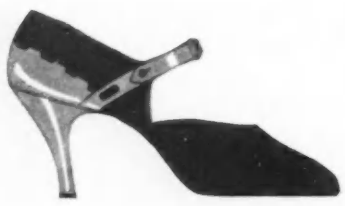


JASMINE
In blue crepe with silver kid or rich brocade with gold or silver kid.

"All women aren't catty, Lola. I just heard Felice tell Anne you had the prettiest feet she'd ever seen."

"Don't be naive. She was trying to wangle from Anne the name of these shoes. She knows they cut inches from the length of my foot!"

RAQUEL
In brown kid with silk kid trim or in white crepe with silver kid.

Pedemode

JULIUS GROSSMAN, INC., BROOKLYN, N. Y.

Cloth coat trimmed with broadtail. ∽ Beaver trimmed sport coat tailored on premises in our new Cloth Coat Department. ∽ The finest selections of Sables in the world are being shown in our Fifth Avenue Salon.

Revillon Frères

·FIFTH AVENUE AT 54TH STREET

(IN THEIR NEW BUILDING)

Established 1723

CLASSIC TAILORED FOOTWEAR

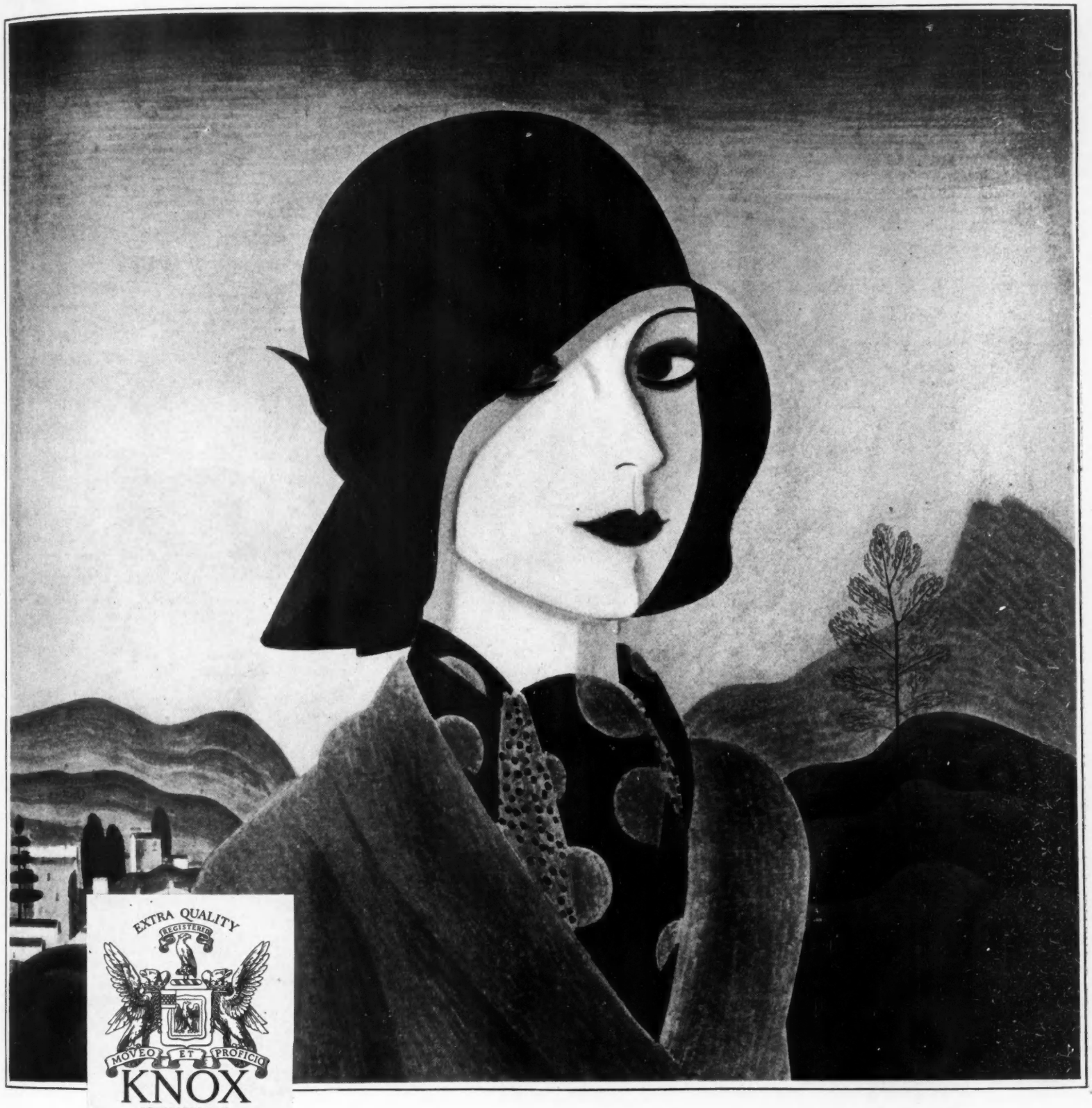
for the turn of the season

The newer tweeds, jerseys, novelty woolens and coverts are, by their very nature, tailored. The smartest street footwear knows the same distinguishing touch, sharpened with interesting detail.(Top to bottom.) A high-cut step-in of suede with calf kiltie tongue and heel cover. Brown or black $12.50... An exclusive tie in brown alligator with built-up leather heel $15.50... Suede and patent strap shoe with trim of tiny perforations and built-up heel. Brown or black $12.50.

WALK·OVER

510 FIFTH AVENUE

PARIS—21 BOULEVARD DES CAPUCINES *LONDON*—372 OXFORD ST. W.



CHARMANTE—a hat that dares to shade good-looking eyes. A hat with provocative dignity, one resourceful enough to complement a tweed ensemble or a mink coat with equal poise. A felt that says "KNOX" in every impudent, exciting line . . . $18. Other Knox Hats $12.50 up.

Catalog of Knox Riding Hats for Women on request

KNOX
HATS
FOR
WOMEN

711 Fifth Avenue, New York

and in the smartest shops throughout the country

LIGHTNING... STRIKING!!

Lightning Clox in Finery Silk Stockings are freshly new . . . zigzagging down the ankle with smart irregularity . . . accenting the motif of the uneven hem line . . . Striking indeed! Just $1.95 the pair, all silk and diaphanously sheer.

Lightning Clox are one of the new Finery presentations. Each will delight you . . . for they're fresh in style, fresh in silk and fresh in fall shades. Shipments, made weekly to the shops, assure you of Fashion while it's very new, and not overdone!

Listed below are a few of the stores featuring Finery. There are hundreds of others, of course . . . we'll direct you if you wish! Address the FINERY DIVISION of the INTERSTATE HOSIERY MILLS, Inc., New York City.

FINERY HOSIERY

A Few of the Shops that Feature Finery

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Baltimore: Schleisner Co.
Chicago: The Fair
Cincinnati: Denton-Jonap Co.
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Cleveland: Yours Truly Shop
Des Moines: Wolf's, Inc.
Detroit: Demery & Co.
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Jacksonville: Cohen Bros.
Kansas City, Mo.: The Luce Shop
Miami: Miami Exclusive Hosiery Shop
Newark: Hahne & Co.
Omaha: The Silk Shop
Pittsburgh: Meyer Jonasson Co.
Rochester: The Mally Co.
St. Paul: The Macey Co., Inc.
Springfield, Mass.: Meekins, Packard & Wheat
St. Louis: Finery Shop
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Trenton: J. B. Wilson Co.

This trade mark identifies stocking style

Finery Shadow Clox. A new stylish touch $1.95

Finery Triple-Tipt Heel. A fresh conception. $1.95

Wrap of Black Russian Broadtail, Cape collar of Silver Fox

Wraps to Individual Measure of finest quality pelts.

FURS by GUNTHER

666 FIFTH AVENUE
bet. 52nd and 53rd Streets
NEW YORK

REBOUX

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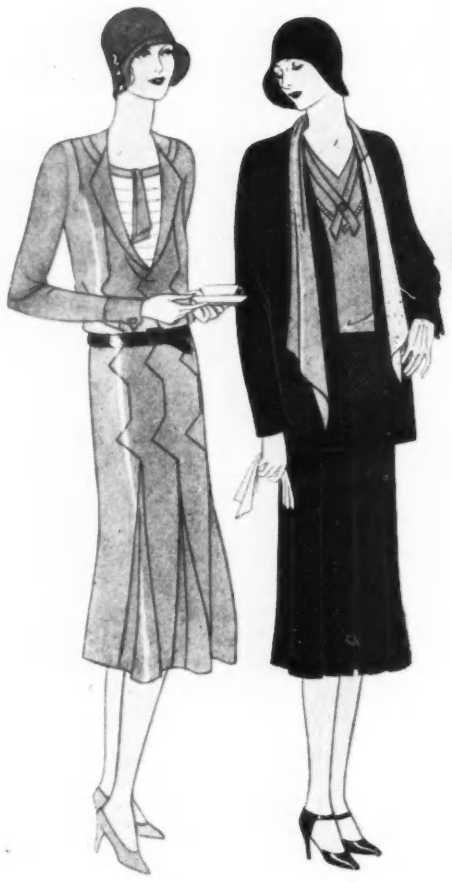
Déjà releases . . . October fashions . . . six French dresses and four Paris hats. And Déjà reproduces them for you with the subtle adaptations imports require. Uniformly priced. Déjà hats $15 . . . Déjà dresses $39.50



Long right side . . . after Reboux . . . of Soleil.

Adaptation of Agnès . . . of Feutre Brillant.

The extended crown . . . after Patou . . . of Soleil

Rose Descat adaptation . . . made in Feutre Brillant.

A Lucile Paray adaptation . . . faille canton.

Adapted from Bruyère . . . suit of wool moussa.

Upper Left
Inspired by Lucile Paray . . . formal lace gown.

After Chanel . . . of frost crêpe . . . color contrast.

Upper Right
Warp-printed taffeta . . . inspired by Chanel.

After Chanel . . . canton crêpe . . . piqué collar.

Address inquiries:
Déjà Inc., 550 Seventh Avenue, New York; In Canada, Sommer Building, Montreal

From the Painting by Sir Godfrey Kneller
HENRY FLEETWOOD, Esq.
OF PENWORTHAM
LANCASTER
ENGLAND

GOLDEN TRADITIONS ★ THE INSPIRATION OF FLEETWOOD

No manufacturer is more vividly aware of the debt of gratitude which modern industry owes to the artisans and the craftsmen of the past, than is Fleetwood. ¶ The spirit which moved the carriage builders of those earlier days, is *today* the inspiration of the artisans in the custom body shops of Fleetwood, in America—a community of craftsmen which takes its name from that beautiful English town founded by the celebrated Fleetwood family which flourished in England in the seventeenth and eighteenth centuries. ¶ The rich traditions of three hundred years of coach building, applied and developed by Fleetwood, have secured for Fleetwood Bodies a special and separate place in the minds of the most discriminating circles in the world. ¶ The quality of every Fleetwood Body is heightened by the superb engineering contributed by Fisher and its actual value vastly increased by reason of the fact that Fleetwood commands the unequaled facilities and resources of the Fisher Body organization. ¶ It is entirely fitting that the names and the physical and designing resources of Fleetwood and Fisher should reinforce each other, and particularly notable that this association brings to Fleetwood advantages which Fleetwood, alone among custom body builders, enjoys. ¶ In the past, Fleetwood Bodies have graced such notable chassis as Hispano-Suiza, Isotta Fraschini, Mercedes, Minerva, Rolls-Royce, Duesenberg, Cadillac and La Salle. Fleetwood will continue to create custom designs for these and other chassis, and to deserve, in ever larger measure, the high repute attaching to the Fleetwood name.

FLEETWOOD

Two little shoes went to tea ·

Three little pairs stayed at home

Queen Quality

MIRIMAR — An ARCH FORM model of black suede. Its kid trimming is applied with originality worthy of a Parisian bottier. $8.50

PAULINA — Blue kid and blue suede combined in one of the most flattering designs of the season. An ARCH FORM model. $10

Queen Quality

HOW cleverly some women manage to have a stunning wardrobe of shoes and still uphold their reputations for economy! They have discovered that by wearing the lovely shoes of Queen Quality they can have a pair to harmonize with every one of their slim, smart frocks — and still keep well within the limits of their budgets!

Visit the shop allied with Queen Quality. Know the thrill of selecting beautiful shoes at prices that are undeniably fair. Many styles are $10*, $8.50* and $7.50 — a number are as low as $6.50 and $6. Every single pair is authentically designed and features the newest tints, textures and trimmings. Every pair, too, is carefully cut and a marvel of good fit . . . . . THOMAS G. PLANT CORPORATION, BOSTON, MASS.

***The ARCH FORM — the newest of arch shoes, which proves conclusively that to give you poise and ease an arch shoe need sacrifice not one whit of its smartness. Note the slender heels and graceful lines of the models shown here.**

ARCH FORM Queen Quality

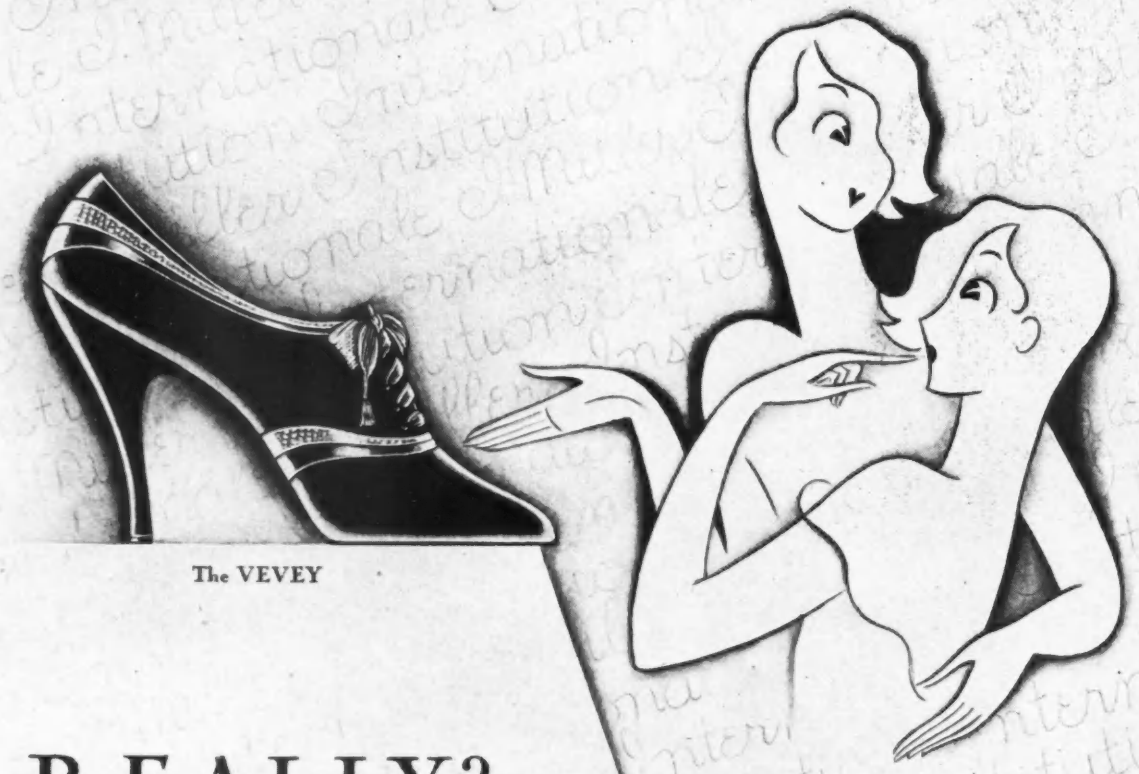
"La Loie" Silvel

THE DURABLE TRANSPARENT VELVET

Graciously lovely from the top of her coiffure to the tip of her slipper, her gown of "La Loie" Silvel, the Durable transparent velvet, perfects the picture. Made *exclusively* with an *all-silk georgette back*, this supple fabric moulds to the figure in a most flattering fashion.

The Shelton Looms
ONE PARK AVENUE
NEW YORK CITY

Institution I. MILLER International



The VEVEY

REALLY?

Is the High-Heel Oxford So Very Smart?

When the fashion prestige of the I. Miller name sponsors a vogue . . . when in a single model no less than SEVEN variations are presented . . . one may have every confidence that the High Heel Oxford—and particularly the slipper shown—is a fashion unquestionably correct. . . .

Black Velvetta Suede
Brown Velvetta Suede
Green Velvetta Suede
Blue Velvetta Suede
Burgundy Velvetta Suede
Black Kidskin
Patent Leather
. . . each with contrasting waist and quarter bands.

I. MILLER Beautiful Shoes

SHOPS AND AGENCIES IN PRINCIPAL CITIES

When Youth is in the Saddle

In the whole world of sport for women there is never a thrill that compares with this. To sail for a moment through space on the back of a living creature; to know the perfect sympathy as your mind and the horse rise simultaneously at the fence; and then to feel and hear again the rhythmic thunder of his hoofs on the Autumn fields . . .

It is our especial pleasure to help new riders in the choice of clothes, formal or informal, for various kinds of riding and the many different occasions in the field, the path or the ring.

The quality, style, cut and workmanship of A & F Riding Clothes have never been questioned. Their authority is traditional and yet is as modern as today.

Send for Women's Fall Clothing Booklet

ABERCROMBIE & FITCH CO.
The Greatest SPORTING GOODS STORE *in the World*
MADISON AVE. AT 45TH STREET, NEW YORK

Von Lengerke & Detmold, Inc., is now combined and housed with Abercrombie & Fitch Co.

Look

. . . and look again. NOW THERE'S NO NEED TO PASS THIS BEAUTIFUL SILVER BY. . .

STERLING is no longer a "lump sum" purchase. It may be purchased as easily, as sensibly as one's car . . . one's radio . . . one's new electric servant.

Purchased out of income.

Ask your jeweler about the Sterling Silversmith's Guild Purchase Plan and he will be glad to tell you . . . how you can buy, at the start, enough International Sterling to set your table adequately, without disturbing your carefully calculated budget plan . . . a whit!

So . . . look, and look again! Let your eyes dwell lovingly on the beautiful International Sterling pictured here. Let your own personality express itself in pattern.

Then . . . learn . . . in Elsie de Wolfe's own booklet . . . just what selection of pieces will best suit your menus, your scale of entertaining.

INTERNATIONAL

pine tree

. . . beautifully simple . . . symbolic of the stalwart worth of the pine. And on the reverse side . . . the Pine Tree image which appeared on America's first silver coin . . . the Pine Tree Shilling . . . and stamped it genuine . . . solid silver.

minuet

. . . just to look upon its simple, fine lines, its smooth-flowing curves, its exquisite scroll pediment is to remember that America can boast, in its Colonial period, a perfect flowering of the arts.

wedgwood

. . . delicate as a bit of lace . . . or the Wedgwood pottery which gave it its name. Here is silver for a gentlewoman whose tastes run to tea roses and Chopin and Fragonard. Against fine linens . . . silver which "belongs."

trianon

. . . a pattern which, like many a charming lady, is of two minds. For in it, surely, one traces the Greek. And yet there is . . . just as unmistakably . . . the French. As in the Grand Trianon at Versailles . . . here is a perfect blending of the two.

fontaine

. . . magnificent in its superb detail! French . . . in the finest manner of France. Reminiscent of the rich court of the Louis' . . . yet at home in any setting of good taste.

STERLING

INTERNATIONAL SILVER CO.
FINE ARTS DIVISION
MERIDEN, CONN.

Send for booklet . . . . . today

"Correct Table Silver . . . Its Choice and Use" is the title of the most helpful booklet on silver in all the world. Elsie de Wolfe supervised its every page. And in it . . . eight different sterling selections are suggested . . . varying from a beginner's set for four, to an elaborate service for twelve. Table settings are discussed and beautifully illustrated. And a number of International Sterling patterns are shown, with lists of pieces and prices on each. Send 25c . . . a fraction of its actual worth to you

INTERNATIONAL SILVER Co., Meriden, Conn. V. 10-12-29

Enclosed is 25c (coin or stamps), for which please send at once my copy of "Correct Table Silver."

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THE LATEST NOVELTIES FROM FRANCE. SPONSORED BY THE FOREMOST PARISIAN DESIGNERS... IDEAL FOR THE FINEST GOWNS, WRAPS, SPORTS COSTUMES, HATS AND SHOES — — FOR EVERY SEASON, CLIME, AND OCCASION ...OBTAINABLE AT THE SMARTEST STORES THROUGHOUT AMERICA

NAMING SOME OF OUR NOTABLE, EXCLUSIVE FABRICS: ~

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COUDURIER FRUCTUS DESCHER

LYON PARIS

16 - 22 E. 34TH ST. NEW YORK

NEVER WAS PERFECTION LESS COSTLY....

THE SCARF of silver fox holds an unchallenged position at the peak of all apparel. And no other silver fox even remotely approaches the perfection of Fromm Pedigreed Silver Fox — the culmination of scientific breeding in the northern forests of Wisconsin. In the realm of jewels or of art, the possession of a masterpiece as far above the rest as is this full furred, perfectly marked silver fox, would cost a royal ransom. When you own a Fromm Pedigreed Silver Fox, you possess the best of its class, the foremost of its type. Considered in this light, the price for which one may be had is a paltry price indeed — for it buys perfection.

FROMM PEDIGREED SILVER FOXES

are the result of twenty years of scientific fox farming in northern Wisconsin. Each is a full and silky, perfectly marked, masterpiece of fur. Like all real treasures, these pelts are limited in quantity, only 7665 of them having been bred this year. Each is identified by the medallion shown — and the whole fascinating story of the twenty years of creation behind each Fromm Pedigreed Silver Fox is told in the black and silver book which will be sent to you gratis — if you request it on the coupon. Fromm Bros., Hamburg, Wisconsin.

RETURN THE MEDALLION THAT IDENTIFIES YOUR SCARF TO FROMM BROS.—AND RECEIVE PEDIGREE — DESCRIBING THE SCARF YOU HAVE PURCHASED

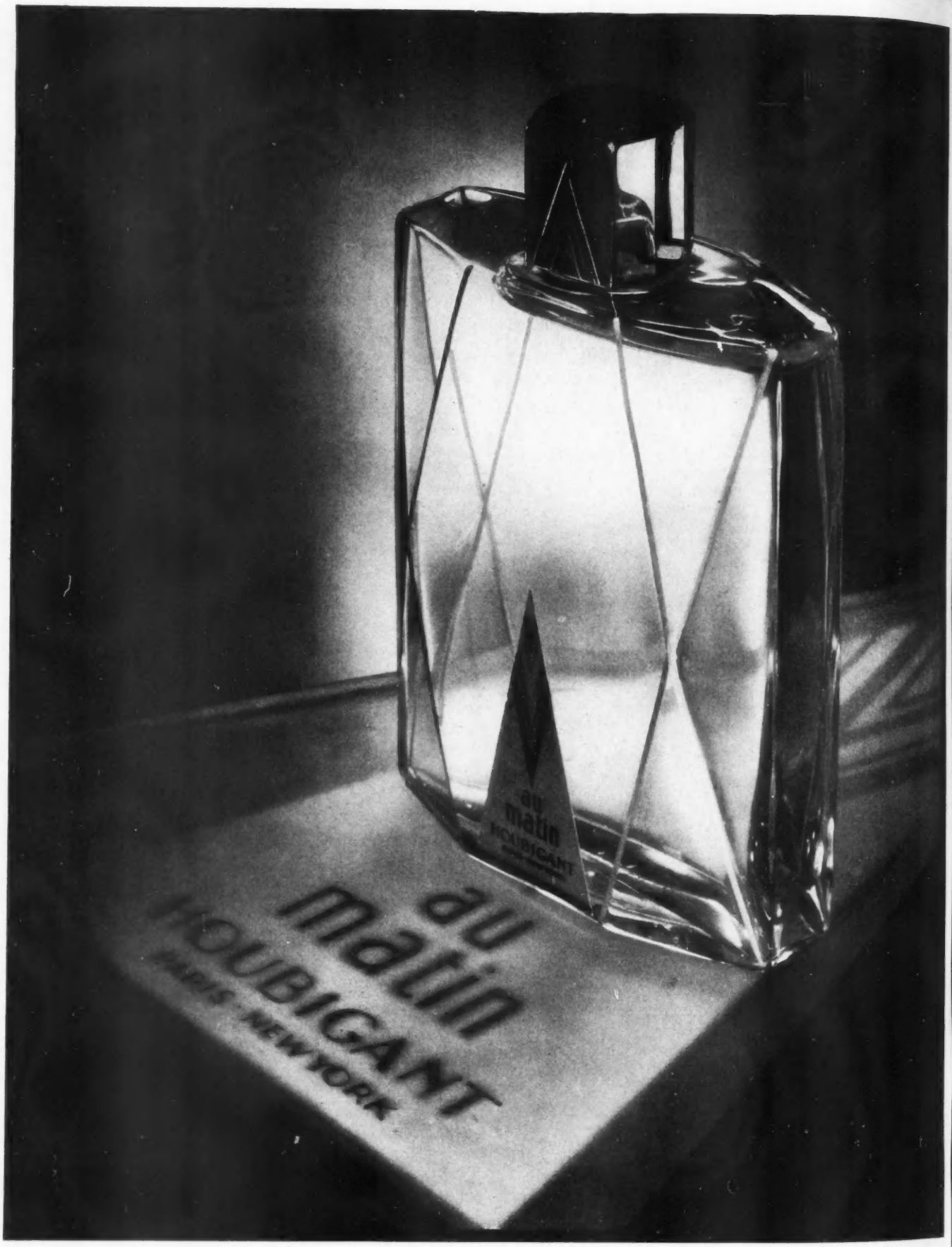
FROMM BROS. Hamburg, Wis.

Gentlemen: V-10-12

Send me booklet on Fromm Pedigreed Silver Foxes. This entails no obligation on my part.

Name.....

Address.....



exalted fragrance of awakening day . . . parfum triumph of modernity . . . pronounced "supreme" by critical, sensitive Paris.

Ten Dollars the Modèle Originale . . Eighteen Dollars the Grande Flacon . . Twenty Dollars the Grande Flacon with Atomizer

HOUBIGANT
PARIS

CRISP AIR...CASUAL CROPPERS...COOLER SMOKE

A long run and a fast fox . . . then back for coffee and bacon, talk and cigarettes! Spud is a great cigarette when the talk is high . . . a clean-mouth, nimble-tongue smoke . . . the cigarette for swift smart banter and lengthy alibi. Thus Spud is accepted by the casual world by means and mode. Spud's refreshing cooling effect serves to sustain and heighten your enjoyment of Spud's full tobacco flavor. Spud is the modern freedom in old-fashioned tobacco enjoyment. At better stands, 20 for 20c. The Axton-Fisher Tobacco Co., Inc., Louisville, Ky.

MENTHOL-COOLED **SPUD** CIGARETTES

Radiola Super-Heterodynes

THAT SUPERBLY REPRODUCE MUSIC FROM THE AIR OR RECORDS

RCA RADIOLA 67
The new Super-Heterodyne with Electro-Dynamic Speaker and Phonograph (shown in illustration above). *$690

RCA RADIOLA 64. *De luxe cabinet model Super-Heterodyne with improved Electro-Dynamic Speaker.* *$550

RCA RADIOLA 66. *Improved Super-Heterodyne cabinet model with famous RCA Electro-Dynamic Speaker.* *$225

RCA RADIOLA 60. *Super-Heterodyne table type.* *$130

**Radiotron equipment not included in these prices.*

New Radiola Super-Heterodynes of still finer quality have been achieved by the RCA Research Laboratories. The famous "60" series now includes the new "67" Radiola Combination, in which the latest model of the Super-Heterodyne is combined with the phonograph.

With these two instruments in one cabinet, music from the air or records is superbly reproduced by the RCA Electro-Dynamic speaker — the reproducer of amazing realism and beauty of tone. The incomparable Radiola Super-Heterodyne holds undisputed rank as the finest of all radio instruments. Its qualities of faithful reception and realistic reproduction are the acknowledged standard of radio design.

RADIOLA DIVISION
RADIO-VICTOR CORPORATION OF AMERICA
NEW YORK CHICAGO ATLANTA DALLAS SAN FRANCISCO

Radiola Dealer RCA

Buy with confidence where you see this sign

RCA RADIOLA

MADE BY THE MAKERS OF THE RADIOTRON

Copyrighted 1929 by Radio-victor Corporation of America

Styled

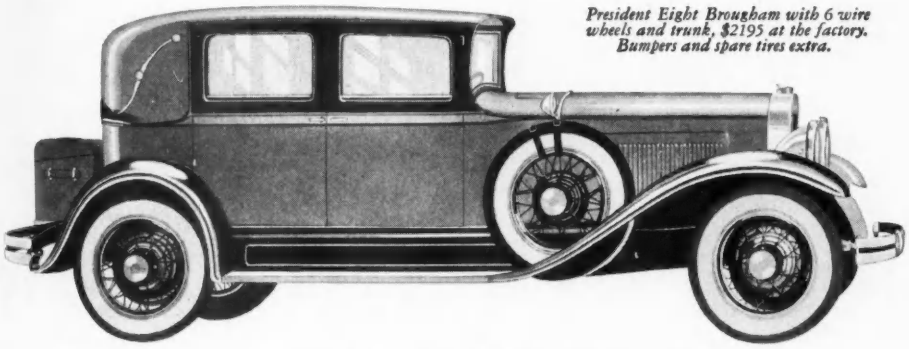
AS BEFITS CHAMPIONS

by those whose word in art carries authority

THAT impression of utter harmony, revealed by the most casual examination of Studebaker's smart motor cars, is your mind's quick compliment to the artistic genius which achieved such beauty. For Studebaker, insistent upon style and perfection of detail to match the performance of these world champion cars, turned wisely for counsel to the feminine leaders in art and decoration.

Helen Dryden, Mrs. Lee Simonson, Marjorie Oelrichs, Neysa McMein, Rose O'Neill, Marion C. Taylor — women whose talents for true harmony in colors, in textures, in lighting, in lines and curves and planes, are world-recognized—these are the artists whose talents have assisted in achieving effects which will delight you in your new Studebaker.

Champion behavior, matchless comfort of ball bearing spring suspension, and finally, style impeccably authoritative, are yours in a Studebaker, at very moderate, One-Profit prices.



President Eight Brougham with 6 wire wheels and trunk, $2195 at the factory. Bumpers and spare tires extra.

America's finest motor cars are "eights"—and Studebaker builds more of them than any other manufacturer in the world. Why wait a year to buy an "eight" when Studebaker offers The President Eight Four-Door Sedan at $1735, The Commander Eight Four-Door Sedan at $1475 and The Dictator Eight Four-Door Sedan at $1235. Prices at the factory.

Studebaker

BUILDER OF CHAMPIONS

Helen Dryden's sense of form and color, reflected in her covers for America's foremost magazines, has won her commanding fame as one of America's most notable illustrators.

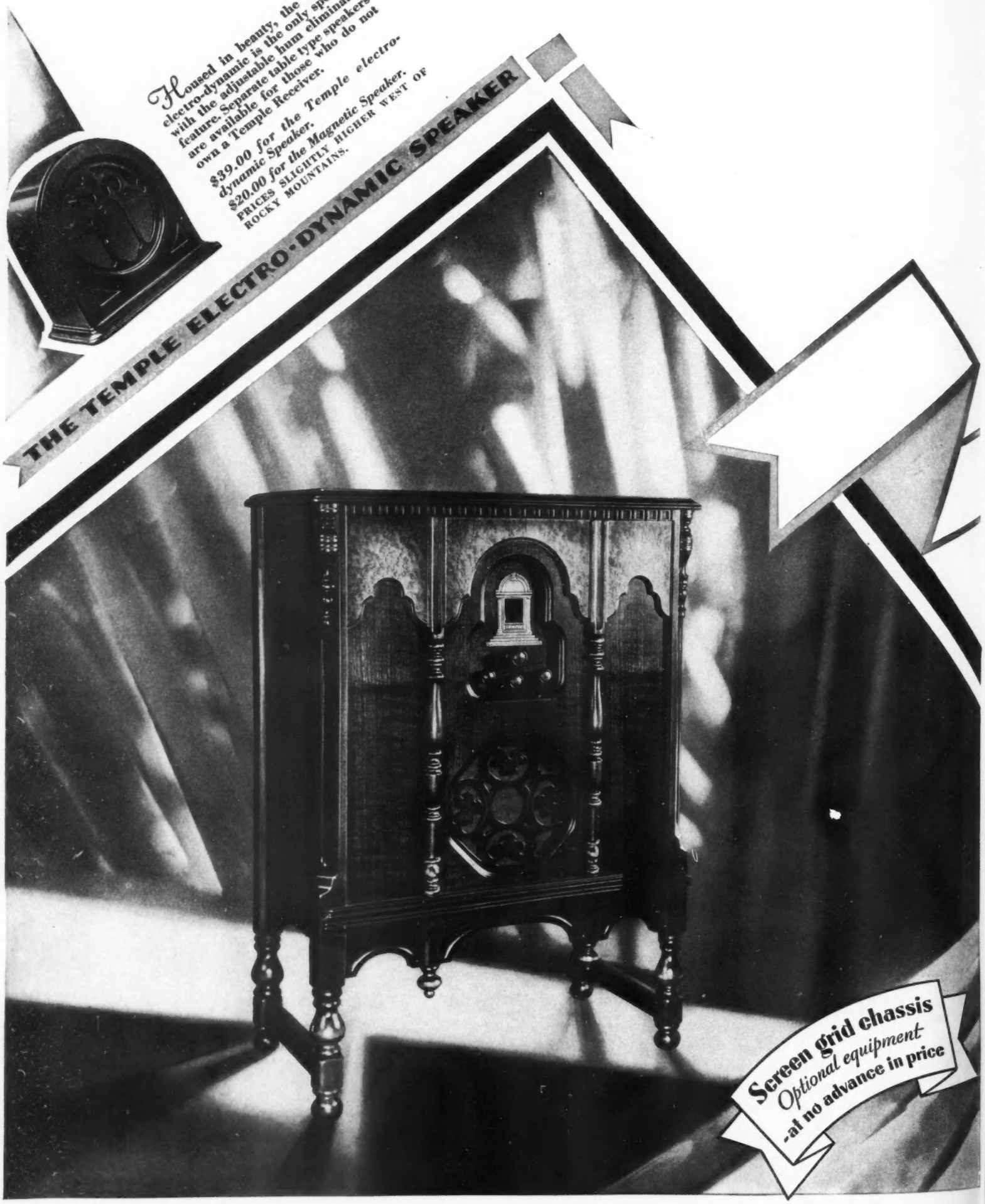
Mrs. Lee Simonson, artist and decorator, enjoys a unique position as an arbiter of good taste, sharing the genius of her husband, who is a director of New York's famous Theatre Guild.

Marjorie Oelrichs, New York society woman, is a noted interior decorator and designer whose word carries authority in the highest artistic circles.

Neysa McMein, whose first magazine covers attracted immediate attention to her undisputed genius, is one of the highest paid women artists in America.

The immortal "Kewpie" is but one of the creations accredited to Rose O'Neill's genius as an artist, author and illustrator. Few American women have achieved more widespread artistic success.

Formerly an editor of America's smartest fashion magazine, and a constant student of the latest style trends, Marion C. Taylor is an outstanding authority on fashions at home and abroad.


Housed in beauty, the Temple electro-dynamic is the only speaker with the adjustable hum eliminator feature. Separate table type speakers are available for those who do not own a Temple Receiver.
$39.00 for the Temple electro-dynamic Speaker.
$20.00 for the Magnetic Speaker.
PRICES SLIGHTLY HIGHER WEST OF ROCKY MOUNTAINS.
THE TEMPLE ELECTRO-DYNAMIC SPEAKER
Screen grid chassis
Optional equipment
-at no advance in price

TEMPLETONE IS *MELLOW TONE*

MEASURED BY TASTE

UNFORTUNATELY, taste is a word that has been shanghaied by the press-gang of trade. It has been manhandled like a garage-helper's tools . . . stripped of its proper significance . . . begrimed by association. How, then, shall we say that Temple wins the approval of those who have a nice perception of artistic excellence . . . who prize a bit of Quattro-cento and despise a forty-foot Hollywood mural . . . who relax with DeBussy and wince from Broadway stridence?

Temple is not earmarked by the gramophone-Grand Rapids influence. It is a superb musical instrument in a console of dignity and beauty.

Temple is all-electric, standard chassis six 227 tubes—push pull amplification in last audio stage, using two new 245 power tubes—full-wave rectification. A power supply over-sized in every respect in combination with the Temple electro-dynamic Speaker assures matchless tone for Temple Receivers. Consoled ready for use. The Temple 8-60 Console . . . $149. The Temple 8-80 Grand Console . . . $169. The Temple Combination $269. All prices less tubes. Temple Receivers are licensed by R. C. A. and Associated Companies. Prices slightly higher west of the Rocky Mountains . . . . .

TEMPLE CORPORATION
CHICAGO . . . . U. S. A.

TEMPLE Radio

TEMPLETONE

"THE SWITCHBOARD OF A NATION"

© 1929 T. C.

TEMPLE NIGHTS
Every Thursday Night at 10—Eastern Time—Over Columbia Network

MELLOW TONE IS *TEMPLETONE*

parfums isabey originally created for the exclusive use of one of the present nobility of france

isabey presents mimosa in a new de luxe ensemble

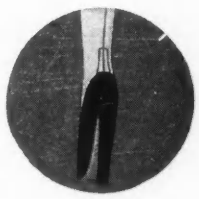
In a Greek legend it is told that the *mimosa*, most sensitive plant in the world, was originally the shy maid Cephisa. Fleeing in terror from the wild love she inspired in Pan, she appealed to the gods for protection. And thus she was transformed into the mimosa . . . whose alluring fragrance love ever follows. ▲ ▲ ▲

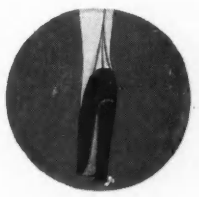
The de luxe ensemble of Mimosa d'Isabey consists of the Extract in an attractive bottle of yellow opaque glass . . . the Bath Powder with a caressing yellow down-puff . . . and the Face Powder (in Ocre, Mauresque, Rachel, Naturelle) with fluffy down-puff.

© 1929 J.

KAYSER
SILK HOSIERY

You may purchase Kayser Silk products at all the better shops and at the Kayser Store, Fifth Avenue at 41st Street, opposite the Library.





THE FASHION SIGNS OF THE TIMES ARE . . . . . .

Slendo-Heel*
Slipper-Heel*

"Slipper-Heel" *points* the way to more slender, more graceful ankle lines. "Slendo-Heel" guides to a chic that is pertly Parisienne. Woven into the fine mesh of Kayser Hosiery they become features among many features . . . purity of silk . . . clearness of texture . . . subtle smartness of shades. The pure silk giving a durability that is a blessing to the budget, for you need only half as many hose as formerly.

New Shades . . . Regent, Plaza, Avenue, Piccadilly, Riverside, Park Lane . . $1.50 and up.

KAYSER
SILK HOSIERY

© 1929 J. K. & Co.

* Trademark Reg.—Licensee under Pat. No. 1,111,658

SO INFINITELY SMARTER

Than Bad-Weather Footwear has ever been before

Shuglovs by Miller offer you a choice of two fabrics: dainty moire rubber lightly but warmly lined, and smartly tailored cloth. Two styles: button-over and concealed Talon Hookless Fastener with distinctive buckle and strap. Both are easily cleaned.

SHUGLOVS are an entirely new conception of bad-weather footwear. Not a sign remains of old-time bulk and ugliness.

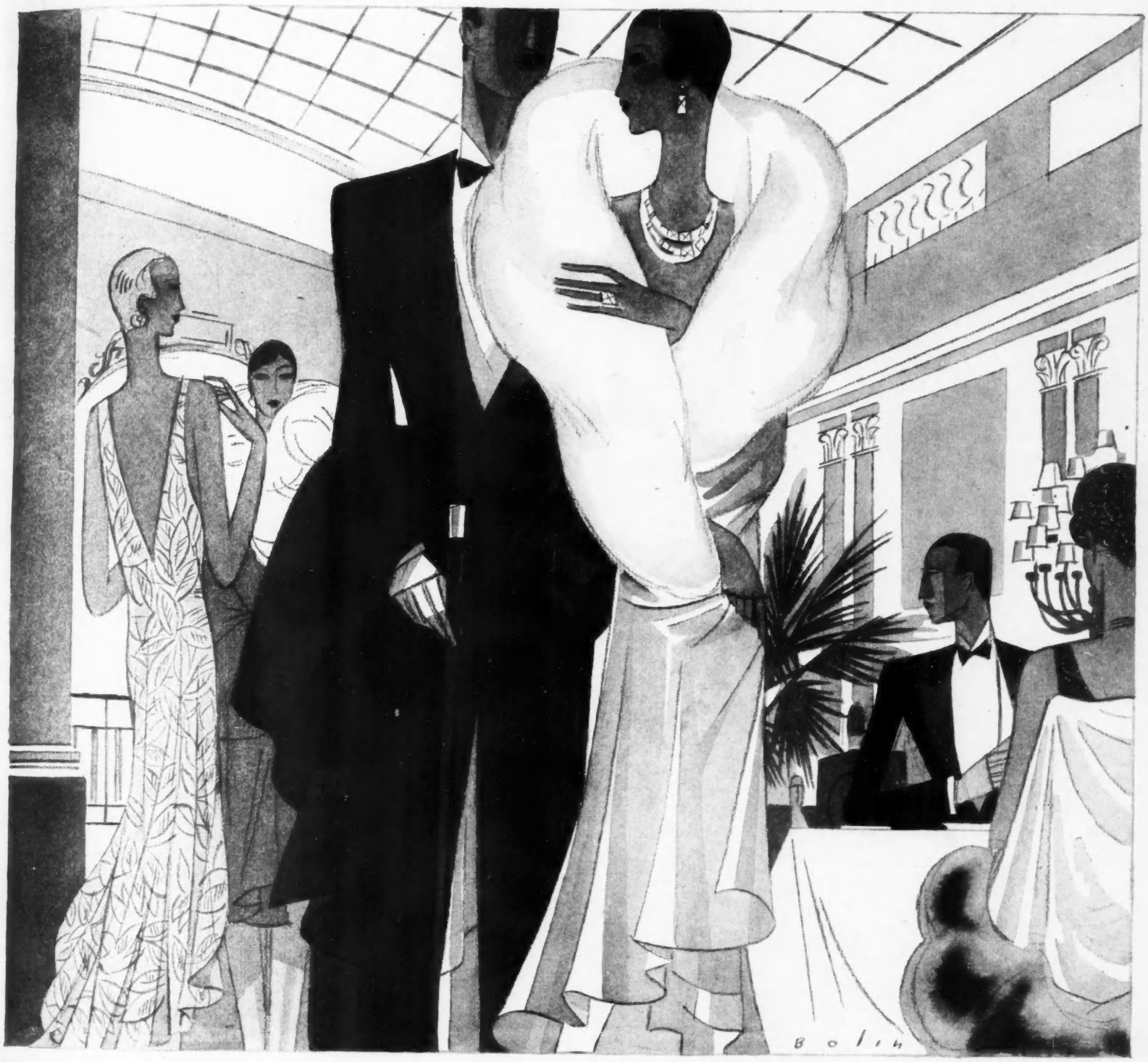
Shuglovs are truly smart! They are carefully designed to retain the slender, graceful line from toe to ankle. They are as soft and flexible as an imported glove . . . as carefully tailored as an English riding habit.

Yet, with all this careful attention to style, Shuglovs give complete protection to delicate shoes and stockings. And they are pleasantly warm, though they look so light and gay.

Smart shops everywhere have Shuglovs, in colors to match every ensemble. The original Miller creation bears the name «Shuglov by Miller» on the sole. Look for it—accept no other. The Miller Rubber Co. (of N. Y.) Akron, Ohio.

SHUGLOV by MILLER

TIRES · TUBES · ACCESSORIES AND REPAIR MATERIALS · DRUG SUNDRIES · BATHING WEAR · SHUGLOV FOOTWEAR · RUBBER BALLS AND TOYS · MOLDED RUBBER GOODS



BEAUTY AT THE RITZ PALM ROOM .... REVEALS THE CHARLES OF THE RITZ TOUCH

CHARLES OF THE RITZ beauty creations include preparations for complexion, hair, eyes and hands; also exquisite make-up accessories.

....In the Palm Room of the fashionable Ritz-Carlton in New York the observant visitor marvels at the youthful appearance of prominent society matrons who, unquestionably, owe their loveliness to an afternoon visit to CHARLES' salon. Their beauty reveals the distinctive CHARLES OF THE RITZ touch.

Now you can achieve in your own home the same benefits once limited to patrons of the CHARLES OF THE RITZ salons. For CHARLES' preparations are now on sale at leading shops everywhere together with simple directions which enable you to give yourself a salon treatment.

Write to CHARLES for his valuable book, *"The Four Secrets of Youthful Beauty"*. Address CHARLES OF THE RITZ, Suite 256-S, Ritz-Carlton Hotel, New York City.

Charles OF THE RITZ

CORDAY, PARIS
15, RUE DE LA PAIX

orchidée bleue
"BLUE ORCHID"

toujours moi
"ALWAYS ME"

femme du jour
"WOMAN OF THE DAY"

CORDAY

Parfumeur to the Modern Woman

LE JASMIN DE CORDAY
LE GARDENIA DE CORDAY

CORDAY LIPSTICKS
CORDAY POUDRES
FACE · DUSTING · TALC

IMPORTED BY LIONEL, 20-22 WEST 57TH ST., NEW YORK

IN CANADA: CORDAY, LTD., 468 KING ST. W., TORONTO

© 1929 Lionel Trading Co., Inc.

YOUTHFUL slenderness of ankles and feet . . . alluring charm of poise and grace . . . *these* are the gifts of the Tru-Poise Shoe. Exclusive, patented features tend to hold your foot in correct position, giving you a joyous new foot freedom, enabling you, for the first time, to walk with supreme ease and confidence in the lovely high-arched styles of your heart's desire. Look for the Tru-Poise mark. It identifies the only shoe in the world that has these features. The new Tru-Poise modes are smart, vivid, scintillating . . . true revelations in ultra-modish styling.

Write for name of your nearest Tru-Poise dealer and folder of latest Paris and New York styles.

THE SELBY SHOE COMPANY
219 Seventh St., Portsmouth, Ohio

Selby
TRU-POISE
SHOE

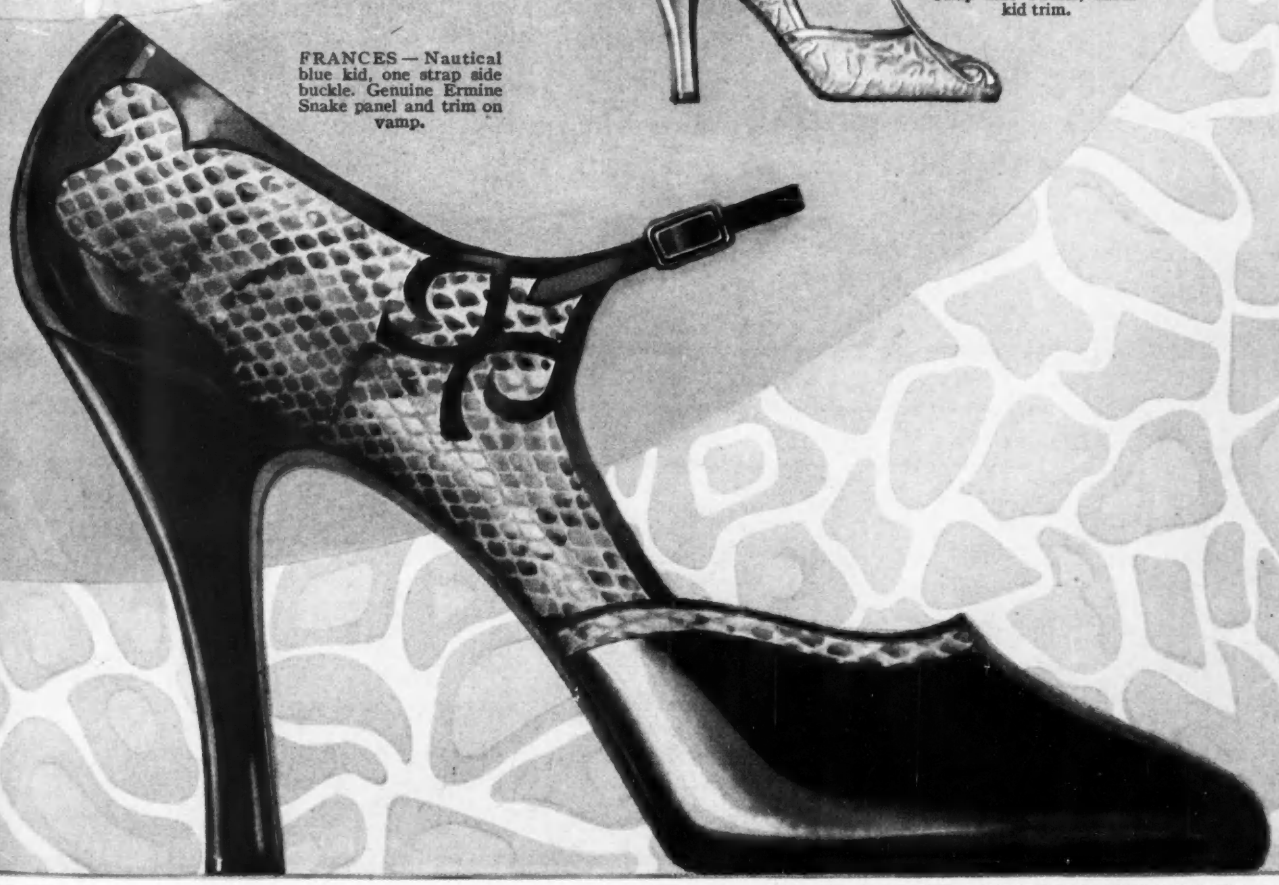
ALLISON—Black suede one strap center buckle, dull kid strap, black genuine lizard panel trim.

EXOTIC—Prado brown kid, brown opal kid and brown genuine lizard trim, piped with brown opal kid.

ZARIA—Java brown kid with brown opal kid trimming.

FRANCES—Silver and white tinsel cloth, one strap side buckle, silver kid trim.

FRANCES—Nautical blue kid, one strap side buckle. Genuine Ermine Snake panel and trim on vamp.



Your Own INDIVIDUALLY-PROPORTIONED

Now—Stockings in varying *leg-lengths*—as well as in varying foot-sizes. And the different lengths adapt themselves not only to different heights —but to different proportions of calf and thigh.

"At last! Just what we've been wanting for years."—is the country-wide comment of enthusiastic wearers of these new Gordon Stockings.

Sheerness—in which lies much of the beauty of modern hosiery—has resulted in less elasticity —less stretch. And—unless a woman is of strictly average height and figure—her stockings have probably been too long, too short, too loose, or too tight.

From the measurements of thousands of women—Gordon has therefore evolved four groups of leg-proportions—Gordon Petite, Gordon Princess, Gordon Regal and Gordon Splendide.

And—no matter what your dimensions—in some one of these four groups you will find stocking smoothness—comfort—and freedom from run-causing strain. A truly complete stocking service!

THE GORDON PETITE *is designed for the short woman with average leg measurements—for the woman of average height with very slim legs—and for the growing girl.*

THE GORDON PRINCESS *is designed for women of average height and leg measurements . . . for the short woman with plump legs and thighs . . . for the young girl whose skirts are brief.*

THE GORDON REGAL *is designed for the tall woman with average leg measurements . . . and for the woman of average height with somewhat heavy calves and thighs.*

THE GORDON SPLENDIDE *is particularly designed for the thousands of American women who—whether tall or short—are generously proportioned throughout the lower part of the body.*

GORDON REGAL

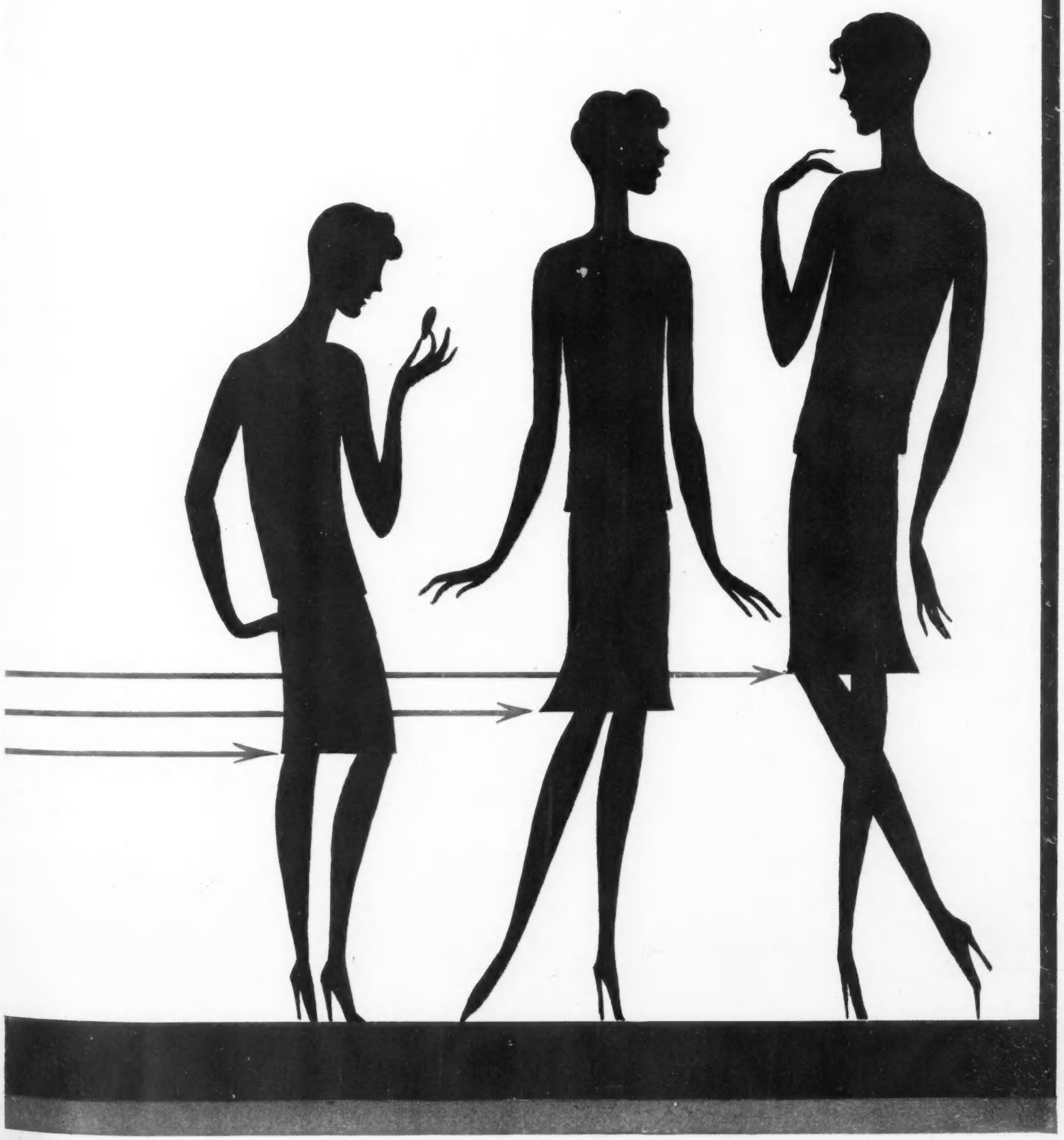
GORDON PRINCESS

GORDON PETITE

©S. D. CO. '29

ED

Stockings by Gordon



TANGEE

The smart woman achieves lovely lips

She runs a little stick of magic gently over her lips. For a second or two nothing happens. Then, gradually, her lips begin to glow — not with the color of the lipstick — but blush-rose! Nature's own youthful bloom! Once more she rubs the lipstick over her lips . . . the color deepens, becomes richer, astonishingly lovely! And yet there is no trace of grease or pigment. Nothing except a lovely glow, so beautiful and yet so natural it seems a part of her own lips . . . and, indeed, it is — for it is waterproof, smearproof and permanent as the day is long.

Its name? . . . Tangee . . . and to be sure of getting it, look on the package for the name Tangee. On sale everywhere.

PRICES — Tangee Lipstick in gun metal case $1, in superb gold and black enamel case $2.50, Tangee Rouge Compact 75c, Tangee Creme Rouge $1, Tangee Day Cream $1, Tangee Night Cream $1, and Tangee Face Powder (including the new, smart shade, Tangee Tan) $1.

BEAUTY..... FOR 20 CENTS

Twenty cents brings you the miniature Tangee Beauty Set — all six items and the "Art of Make-Up." Address Dept. Y-10 The George W. Luft Co., 417 Fifth Ave., New York.

Name.....

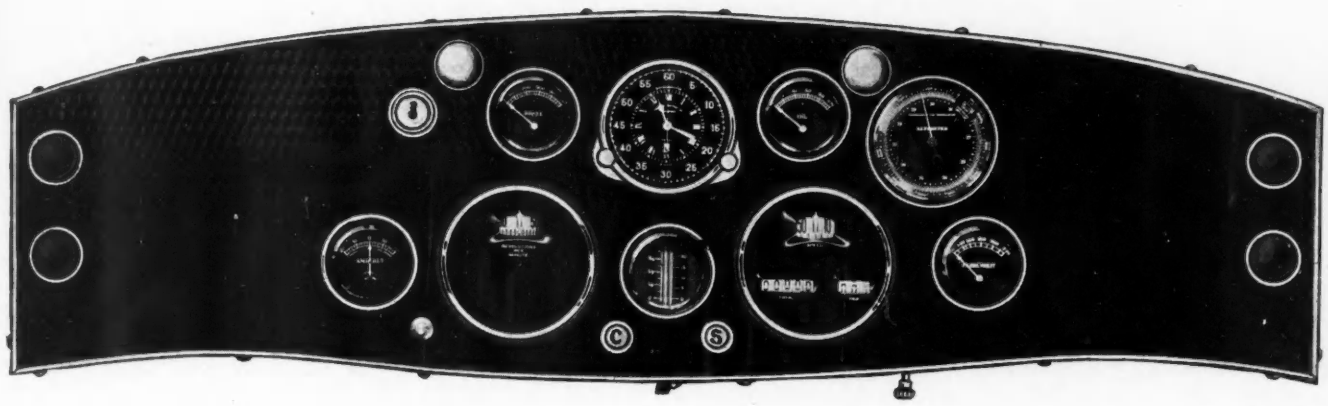
Address.....

"The World's Finest Motor Car"

Duesenberg

265 h. p.

The Duesenberg is sold on exactly the same basis as the world's cheapest automobile, that is, on dollar for dollar value. The price of the Duesenberg is not based on the intangible but on its structural superiority.

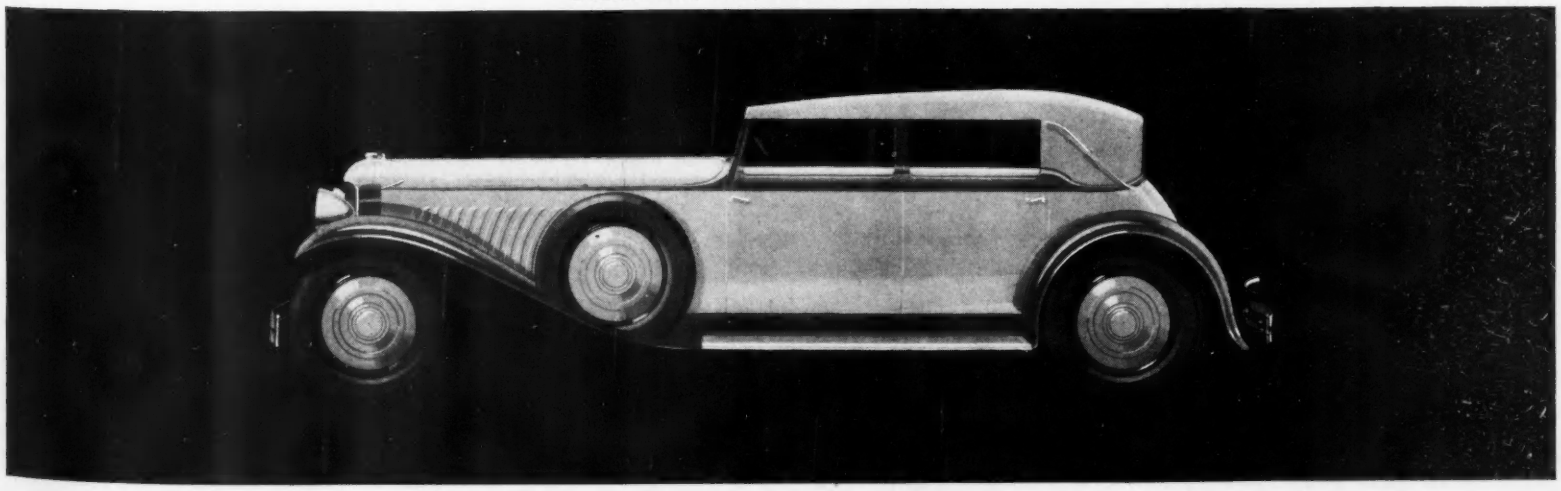


THE DUESENBERG is simpler and easier to operate even than small cars of short wheelbase. It is more readily and safely controlled. In driving, it places the very minimum of effort upon the man or woman at the wheel. Gear shifting is easy, due to special Duesenberg "light shaft" construction. Gearshift and brake levers stand high, so that they are easily reached. The steering wheel is placed at a more nearly vertical angle for better handling of the car, and its height is adjustable. Only a moderate pressure of the foot upon the pedal is required, to bring the car to a smooth, quick stop, as the specially designed four-wheel brakes are unusually powerful.

In care as well, the Duesenberg is as nearly automatic as a motor-propelled vehicle can be. A pair of signal lights on the dash glows at every eighty miles to indicate that the automatic system of complete chassis lubrication is functioning; a light glows to remind the driver that oil should be changed and another warns that the battery may need water. Among the other valuable aids to easier driving found on the most complete instrument board ever supplied to an automobile are a tachometer, a split-second stop clock, a 150 mile speedometer and an altimeter barometer, suggesting that Duesenberg's striving toward motor car perfection extends to even the minutest details.

Chassis, $8,500

DUESENBERG, INC., INDIANAPOLIS, IND.



LIMOUSINE—*with top up, partition and side glasses up.*
TOWN CAR—*front of top rolled back and partition up.*
OPEN PHAETON—*with top and partition down.*

Even small children love to dress themselves in these SMART OUTDOOR TOGS

Comfortably and suitably dressed for play in smart little Zip-On Outdoor Togs and warm caps.

Off to school or play—children can dress themselves in these sturdy little outfits.

ZIP-ONS

with the fastener guaranteed never to stick or rust

ZIP · ZIP · ZIP · ZIP. Just four swift pulls—each quick as a wink. That's all it takes to put on the complete Zip-On Suit—sport blouse and leggings to match. Instead of wiggling and fretting while you button them into their outdoor togs—youngsters gaily zip on these smart little suits themselves.

Snug and warm . . . Zip-Ons protect children from those abrupt changes in temperature which doctors say greatly increase susceptibility to infection.

Zip-On Outdoor Togs are made of soft, durable cloths, smartly cut and beautifully tailored. The guaranteed fastener never sticks or rusts.

Zip-Ons are long-wearing and economical as children's play clothes ought to be. They clean beautifully or may be washed.

Made in a full range of lovely colors. Knitted bands of contrasting colors at the wrists and waist add a gay trim. Sizes 2 to 10 years. Blouses and leggings may be purchased separately.

THE SMART LITTLE LEGGINGS zip on so smoothly and swiftly that even small children can manage their own. Made in a variety of colors and a range of durable cloths woven to withstand hard wear.

Zip-On Leggings, Blouses, and Sets are sold in leading stores throughout the country. Ask your favorite dealer for them. Manufacturer: Howlett & Hockmeyer Co., Inc., New York City.

This label in every genuine Zip-On garment—insist on seeing it, for Zip-Ons are guaranteed to satisfy.

ZIP-ON

Trade-mark Reg. U. S. Pat. Office

LEGGINGS · · · BLOUSES · · · SETS

Smartness . .

has a new name

Hosiery authorities endorse Durene for the tops and feet of women's stockings and for the entire fabric of men's and children's hose.

Durene's ability to absorb moisture of active little bodies, coupled with its wearing and easy washing qualities, has prompted many manufacturers to produce children's undergarments of Durene.

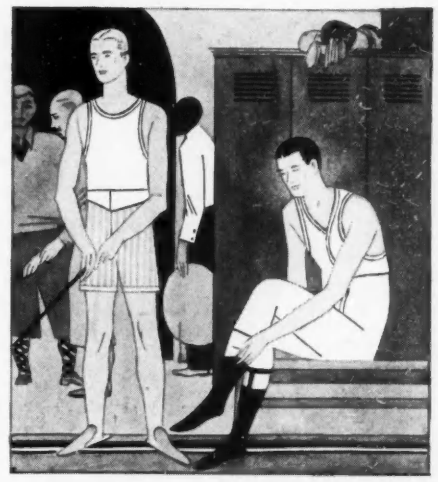
Smart, attractive, new underthings of Durene in various types and styles are being offered by the better stores NOW. Durene launders easily and does not require ironing.

. . . DURENE is here! Safe, lustrous Durene. Strong, durable Durene . . . Elastic, moisture-absorbing Durene . . . Durene that is scheduled to fit into more of your needs than any other fabric you've ever known! So read this announcement carefully and KNOW *Durene . . . better!*

DURENE is the name of a specially processed yarn made to certain high standards of quality. But it is also the name of a wide variety of fabrics woven or knit from this yarn by manufacturers throughout the country.

Durene represents the highest quality obtainable in fine cottons—only one out of every twenty-five bales of cotton grown can meet the standard established for Durene. The name Durene on a garment—or hosiery—or anything is your identification mark of quality.

Durene with its soft, lustrous finish is strong, durable, elastic, moisture-absorbing—and as washable as any garment that was ever laundered. It offers the very qualities you want in underwear for men, women and children—the very qualities you want in hosiery for men and children—the very qualities you want in the tops and feet of women's stockings. Hosiery authorities, underwear authorities—practically ALL endorse Durene. They KNOW what its qualities mean in long-lasting satisfaction—in comfort and in HEALTH!



Durene is being shown in the better shops in popular pull-over shirts with shorts or longs and in equally popular polo shirts or styled union suits.

Smart new underthings and hosiery of Durene, styled to the last clock-tick and sensibly practical, are sold now by most stores. Ask for them by name. If your dealer is not yet stocking them, write us mentioning his name.

THE DURENE ASSOCIATION OF AMERICA
1410 G St., Northwest, Washington, D. C.

Durene
REG. U.S. PATENT OFF.

This is the label that identifies undergarments and hosiery of soft, lustrous, moisture-absorbing, long-wearing Durene. Look for the Durene label on garments and hosiery you buy.

DURENE

Quality Begins with the Yarn

Matrix Shoes

your footprint in leather

THE JAVAN — genuine Calcutta lizard with large rice-markings. Brown or black.

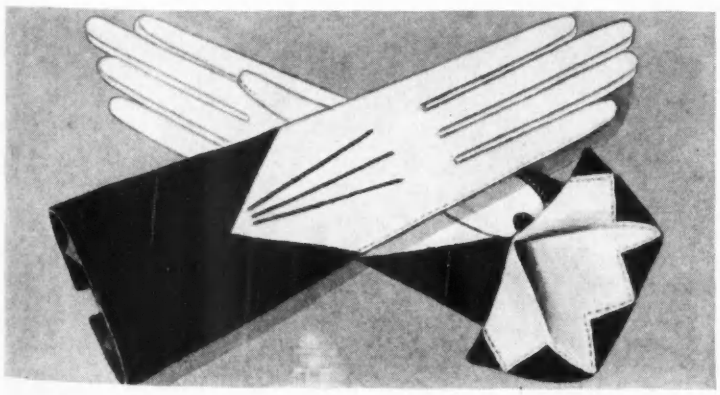
Just snuggle your foot into a Matrix Shoe and feel how *different*, how heavenly *comfortable* a smart new shoe can be! The Matrix sole is moulded to fit every curve and arch of the natural happy human foot—it's "Your footprint in leather". Comfort prevails *within*, but *outwardly* all is style—smart reptile leathers, beautifully soft kid, fashioned in the Autumn colors to flatter both your foot and your frocks. Write for our Fall Fashion Announcement. E. P. Reed & Co., Rochester, N. Y.; New York Style Studio, 47 W. 34th Street, N. Y. C.

THE GLENDALE–(centre picture) — French mat kid and Prado brown kid trimmed with reptilian leathers.

THE ALPINE — French mat kid, Prado brown kid, and patent leather. Note imported enamel buckle.

YOUR FOWNES GLOVES FOR AUTUMN, madame, STRAIGHT FROM JANE REGNY

AND WHO, in all Paris, could design gloves half so charmingly as this brilliant young couturiere whose suave little street and sports frocks are found every year in the smartest American wardrobes! Very knowing gloves, these are, with a sophistication of detail which only the clever scissors of your true Parisienne could give. They are wearable, they are feminine—two qualities which consistently distinguish the collections of Mme. Regny. And they are smart as the Bois de Boulogne on an autumn afternoon. It is unnecessary to add that they have, as a matter of course, the fine workmanship, the superior materials for which Fownes Gloves have been noted since 1777. . . . Illustrated is a new model of supple, fine, white kid, with cuff and stitching embodying a triangular motif in black. The reverse of the cuff, which may be worn either up or down, shows incrustations of white. Also four other harmonious color combinations. When you buy the Regny-designed glove, you are buying an original. The Fownes label is your guarantee. Fownes Bros. & Co., Inc., 354 Fourth Ave., New York, N. Y.—Also Paris and London.



FOWNES

The better the Fabric the smarter the Frock

Ready-to-wear dresses of Skinner's Crepe Satin are on display at smart shops. Ask to see them.

STYLE is greatly enhanced by the right material. So leading dress manufacturers are now making their smartest models of Skinner's Crepe Satin.

That marvelous combination of softness and richness found in Skinner's Crepe Satin permits draping effects not possible with ordinary fabrics. The new fall colors are delightful and when you buy a frock of Skinner's you can depend upon its *wearing quality*.

Identify these beautiful dresses by the Skinner ticket or label. In buying by the yard, always look for the name woven in the selvage. If you will write us, we will tell you of store near you.

WILLIAM SKINNER & SONS

New York Chicago Boston Philadelphia San Francisco
Mills: Holyoke, Mass. *Established 1848*

Skinner's Crepe Satins

"LOOK FOR THE NAME IN THE SELVAGE"

"SHAGMOOR" TOPCOATS

DISTINGUISHED BY MANY SMART, EXCLUSIVE INNOVATIONS!

Augmented by a new, strikingly handsome "deluxe" fabric .. soft, fleecy, warm .. and in exquisite, natural shades. The fur collars and cuffs are of a most impressive luxury. The gracefully-molded silhouettes are fully in accord with the most elegant French vogue .. just as the tailoring is in the best traditional manner of the English. Preeminently featured by the most discriminating Stores throughout the United States and Canada.

Fashioned by Shagmoor Makers — No Coat is a Shagmoor unless it bears the above identification mark! REG. U.S. PAT. OFF.

The Latest Photographic "Shagmoor" Booklet Free on Request

Created Exclusively by The House of Shagmoor (Linder Bros. Inc.), 498 Seventh Ave., New York

... in Canada: The House of Shagmoor, 2050 Bleury Street, Montreal

Never were women in SUCH A PANIC!

These new fashions . . . do you like them, or don't you? Can you wear them, or can't you?

Tea-tables buzz about them. Fashion experts confer. Smart women, trying on frocks before the dressing mirror, utter plaintive little cries and demand the whereabouts of the fluted rolling pin enamelled boudoir pink . . . instantly! Never, in years and years, has there been such a dramatic change in fashions, demanding so much of the wearer.

Women may flutter and hesitate, but the new mode is "in". Make no mistake about that! And what's more, it is a mode of singular beauty and grace.

The point is, will women wear it well?

Vogue tells you how to wear it. The coming issues devote themselves to showing how to adapt this high-waisted, long-skirted, figure-fitted mode to one's self . . . how to complete it with perfect accessories . . . how to carry it off royally well.

A single one of these new frocks *that you can't wear* will cost you many, many times the price of a two-year subscription to Vogue. And a single issue of Vogue may save you the embarrassment and expense of several unfortunate experiments. This is, even more than usual, the kind of "difficult" season when every dollar invested in Vogue will save you a hundred. Subscribe today . . . and make your first, and smallest, saving of $4 by using the coupon below.

2 years of Vogue $8

52 issues at a 1/3 SAVING

Ordinarily, Vogue costs $6 a year . . . 2 years $12. Now you can get *two years for $8* . . . 52 issues . . . a saving of $4, or one-third the usual price. This $4 is only your first, and smallest saving. Every dollar that you invest in Vogue's early, authentic fashion information will save you $100.

VOGUE, GRAYBAR BUILDING, NEW YORK CITY

☐ Enclosed find $8.00 for which send me TWO YEARS (52 issues) of Vogue, beginning at once.

☐ Enclosed find $6.00 for ONE YEAR (26 issues) of Vogue.

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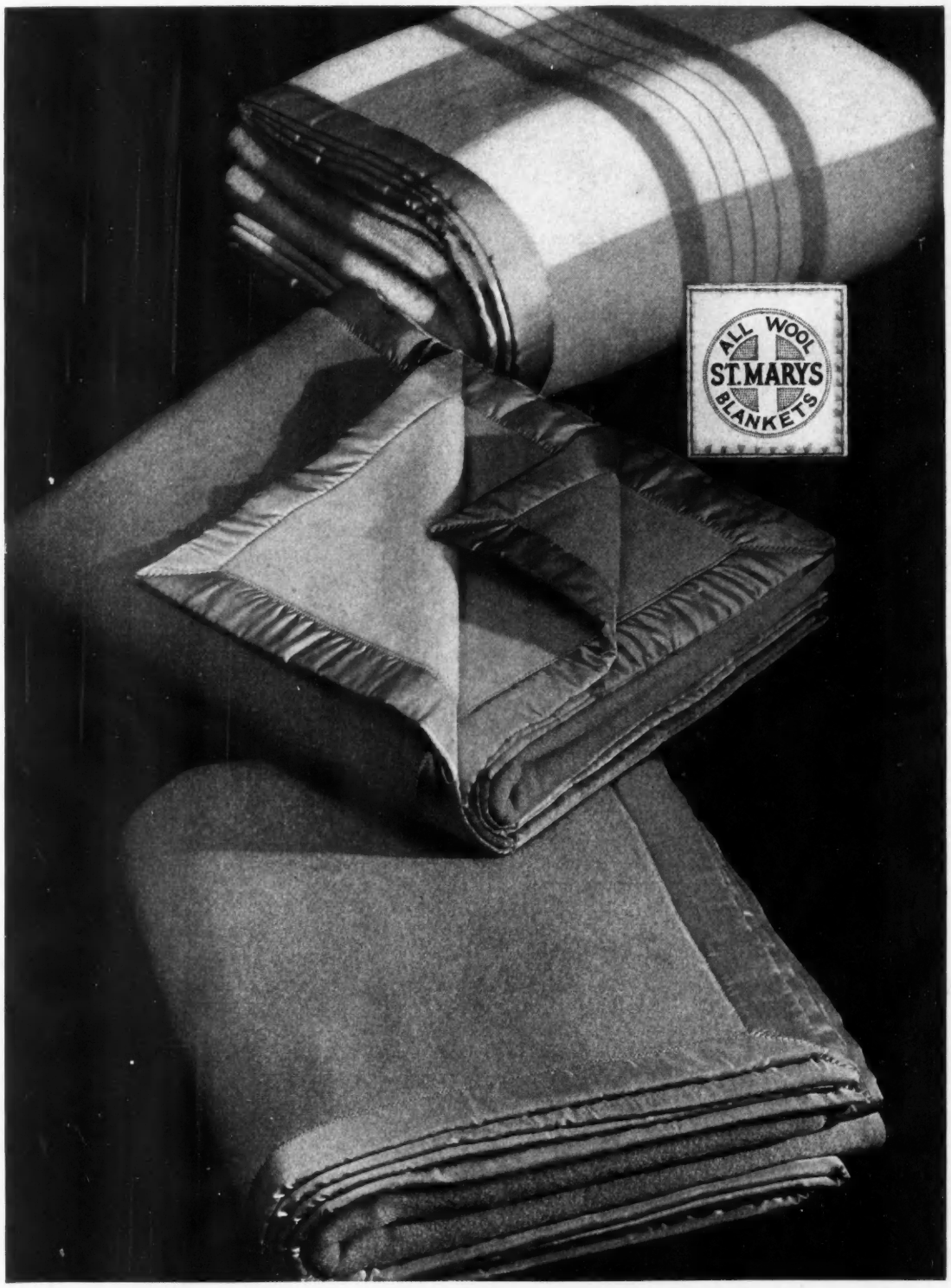
Sign, tear off and mail the coupon today!



AMERICA'S LOVELIEST BLANKETS ARE ALL-WOOL

Although three generations have cherished their St. Marys Blankets, the joy of owning St. Marys has never been greater than now. Our latest weaves and colors have established a new vogue. . . . A new loveliness of texture. A new delicacy of pastel colors. . . . The top double blanket pictured is the "Dahlia"; center, "La France", two-color reversible single blanket (a St. Marys origination); bottom, "Ramona", single blanket. . . . All available in many effective color combinations. . . . Our new "Marigold" and "Larkspur" weaves have called forth the utmost admiration. . . . St. Marys Blankets are all-wool, and will render lifetime service, your guarantee being the St. Marys label sewn on every pair. . . On request, we will send you the name of a nearby dealer, and a folder on the care of fine blankets. The St. Marys Woolen Manufacturing Company, St. Marys, Ohio.

A miniature all-wool "La France," beautiful two-toned St. Marys Blanket will be sent on receipt of 25c to cover packing and mailing. Useful on dressing table for perfumizer, lamp, etc.

St-Marys *Blankets*

JENNY , , MARIA GUY , , DRECOLL-BEER

PARIS creates

. . . with the same smartly tailored Gaytees

Maria Guy is perhaps the most exclusive milliner in all Paris. Among her clients are many of the royal and aristocratic families of Europe.

Maria Guy has expressed more than this verbal approval of the new Gaytees. She has collaborated with Madame Jenny and Bernard et Cie and designed hats especially to complete two Gaytees ensembles.

MODES
Maria-Guy
8, Place Vendôme
PARIS

Paris, le

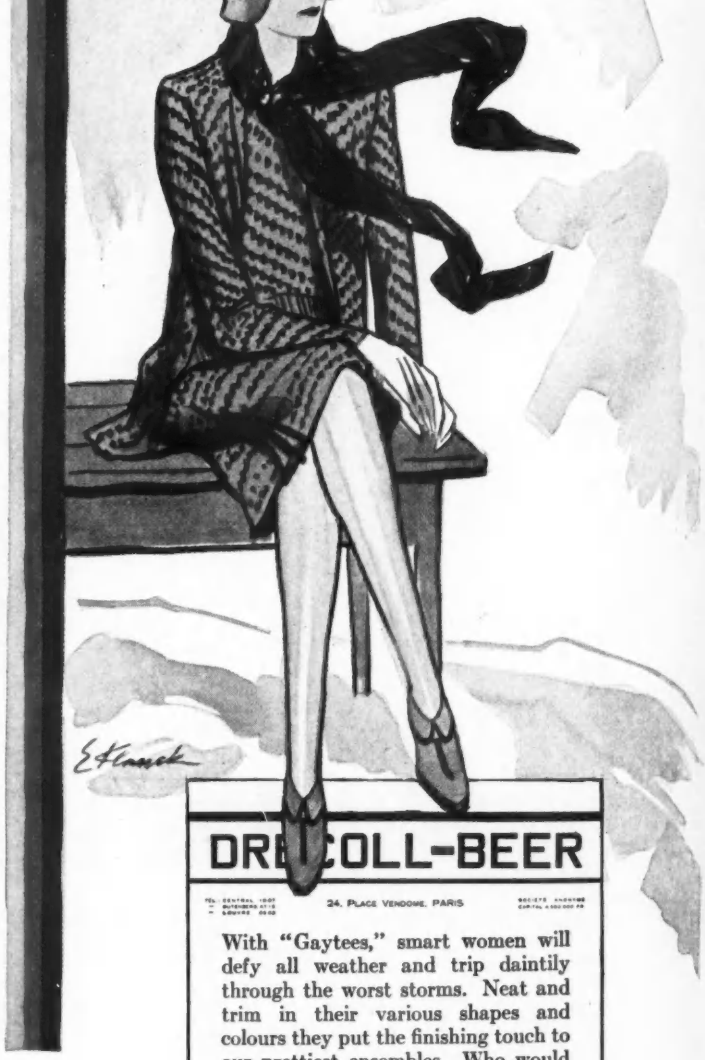
Today smartness is perfect harmony in one's whole costume. Although my chief interest is in creating smart and effective hats—still I never forget that each hat *must* blend in with the scheme of an ensemble.

The "Gaytees" of 1930 are so varied in color and fabric that it will always be easy to choose them to harmonize with every rainy-day ensemble.

Maria Guy

Adjust this style to the weather's vagaries. Turn the cuff smartly down for damp streets. For snow or slush, turn it up snug and high.

This new tweed Gaytees has a smart strap cuff. It is cut to fit perfectly. And it comes in the newest costume shades approved by Paris for this fall and winter.



DRECOLL-BEER

24, Place Vendôme, PARIS

With "Gaytees," smart women will defy all weather and trip daintily through the worst storms. Neat and trim in their various shapes and colours they put the finishing touch to our prettiest ensembles. Who would wear the clumsy galoshes of our mothers? The "Gaytees" of 1930 are Cinderella's slippers by their side and the modern American woman is the lucky princess on whom they are bestowed.

Le Président
Georges Aubert

Gaytees — *the*

Reg. U. S. Pat. Off.

SUZANNE TALBOT , , CHANTAL , , YTEB

the "Gaytees ensemble"

you will find in your own shoe store!

THE "Gaytees ensemble" is the newest thing in Paris! A year ago, Gaytees were unknown to the great fashion capital, except by reputation. But a few months ago the new 1930 Gaytees—the very same models now in your own shoe store—took a secret trip to Paris. With a special ambassador, they boarded the *Ile de France* and went straight to the highest court of all fashion.

In the great French dressmaking salons, nothing like Gaytees had ever been seen before. There was instant and great excitement!

"We must design Gaytees ensembles," said Suzanne Talbot and Nicole Groult.

"We must see to it that our new costumes for American women include Gaytees!" exclaimed Bernard et Cie.

And they did! They created outdoor costumes especially to wear with the new Gaytees! More—their mannequins wore these Gaytees ensembles at the most important Paris openings! And, as far as we can discover, Gaytees are the only American fashion accessory to be seen in the collection of a Paris dressmaker!

Why did the new Gaytees receive enthusiastic welcome from the world's most important fashion authorities?

Simply because these great artists have found, in Gaytees, stormy-day accessories created just as Paris creates all *her* accessories—to harmonize with the styles and colors and fabrics of the new hats and frocks and coats.

For your own *Gaytees ensembles,* simply do as Paris does—choose your Gaytees to harmonize with your costumes, just as you choose your gloves and handbags and hats.

So, unless your wardrobe clings faithfully to one color, you will probably want at least two pairs of the new Gaytees. And at their low price range of $2.50 to $6 a pair, Gaytees cost only a fraction of the shoes they are designed so smartly to protect.

Choose your Gaytees early—there are rainstorms and blizzards and cold November football days ahead!

Ask your favorite shoe store to fit you with Gaytees *when you buy your new Fall shoes.* Look for the name "Gaytees" inside the cuff of every pair. Made only by the United States Rubber Company.

This new Gaytees of gossamer rubber comes either in button or KWIK fastener style. It is light and comfortable, yet it affords wonderful protection against showers.

The new Gaytees oxford of featherweight rubber—so well designed and so trim of fit that it looks exactly like a smart shoe.

JENNY

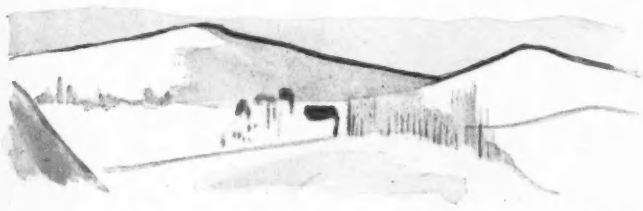
PARIS

These new "Gaytees" are smart in style and very comfortable. Being of shades to harmonize with my new Winter colourings they give a real appearance of smartness which achieves the importance of the street ensemble in all its details.

Jenny

Madame Jenny is one of the newest and brightest stars in the whole Paris dressmaking firmament. She is a great artist—so great that her creations have the Grand Prix d'Elegance for the past two years.

Madame Jenny was so interested in the idea of really smart stormy weather ensembles that she designed a costume especially for one of the new Gaytees styles.



Last year two of the most famous dressmakers in Paris, Drecoll and Beer, decided to combine forces. The fashion world now benefits from the joint creative resources of these two great houses.

Mlle. Germaine, the Drecoll-Beer stylist, was so pleased with the new Gaytees that she designed three costumes especially to harmonize with three of the new Gaytees styles.

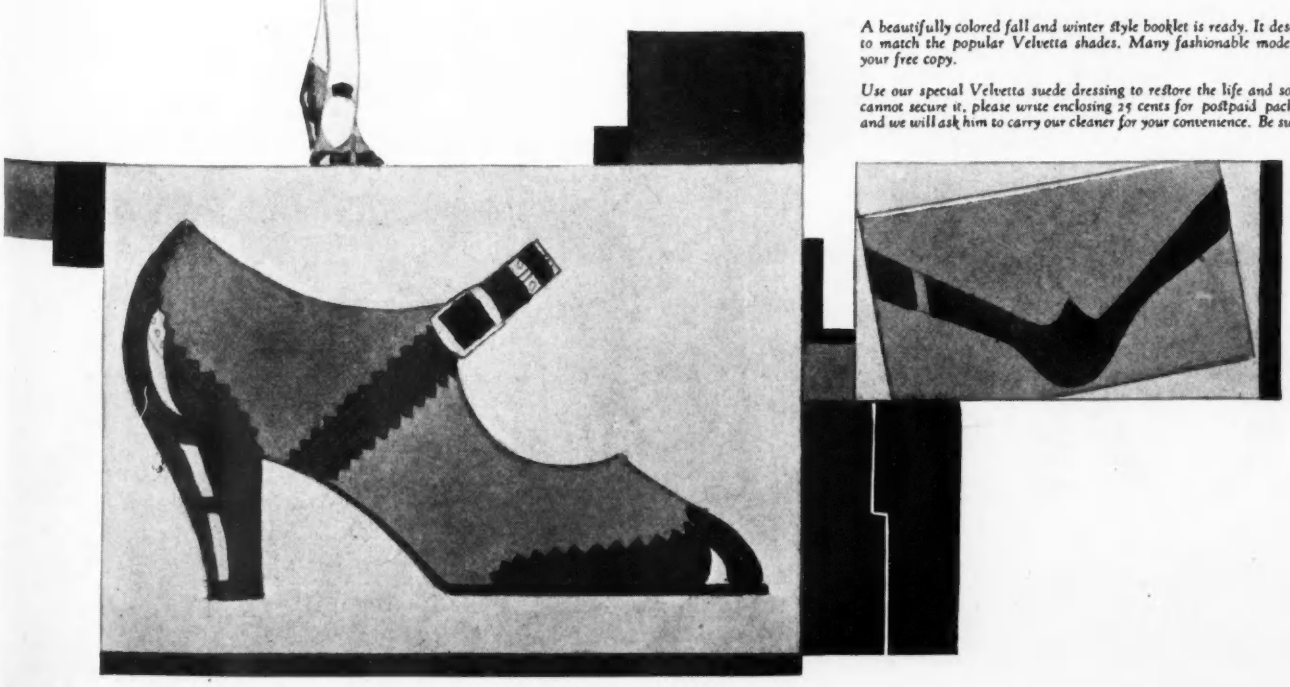
Tailored Overshoes

The mode is fitted and feminine. Frocks are more elaborate, underthings more lacy. Loveliest of all undies is the Singlette—by Van Raalte. Pictured on the little figure—the only foundation one wears beneath dancing dresses—is Singlette No. 9783. See its Alençon lace brassiere; rich encrustations of the same patrician lace on the panties; and the extremely practical concealed girdle with garters. In a delicious "Melo-tan" tint, this is $25, but there are equally well-cut Singlettes in V-R Tex—from $4; in glove silk—from $8. *Nine* new styles are ready now! Van Raalte makes *any type* of Underwear which you personally prefer—whether Vests, Short Panties, Bloomers, or Step-ins.

VAN RAALTE

"...because you love nice things"

Though America is indebted to France for many lovely styles, it is France who looks to America for Silk Stockings which are both beautiful and enduring. Supreme in this land are Silk Stockings by Van Raalte. Women of fashion know so well Van Raalte's fine "ingrain" styles—for example Nos. 682 and 668—their cobweb beauty, slender seams, exquisite clocks, colorful hem linings, lacy circlets; but Van Raalte also makes amazingly sturdy, practical styles: like Nos. 638 and 613. Exquisite "dipped" styles; Extra Length Stockings, too; and a new Slenderizing style—"No. 5, the Flatterer". Prices $1.50 to $4. At good shops. Van Raalte Company, 295 Fifth Avenue, New York City.



Velvetta
SUEDE CALF

OF all suedes there's one that has no rival . . . it's Velvetta, the very finest calf suede. Among fashionable leathers suede is the smartest and most flattering to the tailored woman. Here is an unusual motif in lustrous ebony black . . . and bag to match . . . just what the season demands. Velvetta has so many characteristics! But most important is this feature . . . it will not crock. At the better shops you'll find this elegant leather in the newest models . . . every shade, too.

HUNT-RANKIN LEATHER COMPANY
106 BEACH STREET, :: BOSTON, MASSACHUSETTS

A beautifully colored fall and winter style booklet is ready. It describes costumes and accessories to match the popular Velvetta shades. Many fashionable models are shown. Please write for your free copy.

Use our special Velvetta suede dressing to restore the life and soft lustre of your shoes. If you cannot secure it, please write enclosing 25 cents for postpaid package. Send your dealer's name and we will ask him to carry our cleaner for your convenience. Be sure to state color wanted.

LES PARFUMS DE

dorland

MOLYNEUX

PARIS

41 WEST 57TH STREET NEW YORK CITY

THE COAT FOR THE OCCASION.

Coats designed by Printz . . . smartly appropriate for every occasion . . . reflect the latest autumn mode in every lovely line. And they save you all the fatigue and bother of endless shopping. For you can select just the right wrap for street, for sport or dress from the wide range of chic new Printzess Coats now displayed at a leading store in your community.

Try on a beautifully cut Printzess of the more formal type. Luxurious in fabric, richly furred, feminine in detail . . . it is perfect for dress affairs. For travel or sport, a Printzess "Travelure" is suitable and attractive. The Printzess Petite is especially designed for the shorter figure.

Be sure to look for the name "Printz" on the label of your new fall coat. It's the identification of a smart garment. The Printz-Biederman Company, Cleveland—New York.

MANY PROMINENT MERCHANTS ARE
FEATURING PRINTZESS WEEK
WATCH YOUR NEWSPAPER

Look for this Label

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DESIGNED AND TAILORED BY
Printz

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PETITE · COATS · TRAVELURE

DISTINCTION IN DRESS — SINCE 1893

The Phoenix Girl, MISS BARBARA NEWBERRY

THESE *Lovely Legs*

CHOSEN BY ZIEGFELD

guide the shaping of Phoenix stockings

Sheer and faultless, the new Phoenix Hosiery increases every woman's attractiveness, whether she be small or tall. Each stocking is perfectly proportioned. Its shape—regardless of size—follows the lines of America's most beautiful legs. . . . The great producer, Florenz Ziegfeld, selected the pattern for Phoenix, after viewing and having the measurements taken of hundreds of beautiful girls in his Broadway shows. Miss Barbara Newberry's legs, which conform exactly to the average and are also typical examples of symmetry and grace, were finally awarded the honor. . . . Representative of lovely women everywhere, these perfect legs are used as the pattern for the Accurator, a newly-invented Phoenix device which knits stockings with greater precision. By counting and gauging every stitch, the Accurator produces hosiery of smooth, even quality and flattering, full-fashioned shape. Whether you are petite, average or statuesque, there is a Phoenix style to fit you . . . . Now in stores and shops are the new colors, chosen by Paris. Delicate evening hues, warm, true shades for the street. $1.50, $1.95, $2.95.

PHOENIX

SILK *Hosiery*

ACCURATOR PROCESS
PATENTED MARCH 12, 1929

Fur!
Nothing is newer in the mode—nothing smarter. But the fur must be exquisitely soft and light—it must be very flat. And it must be joined with the hat so skilfully that a single, smooth surface is created. Gage presents a truly knowing interpretation of the mode in these three models fashioned of felt and galyak.
GAGE
All of these hats are made in black, and in any other colour you may wish to wear this season. Each is available at the leading shops and department stores: twentyseven-fifty..

AT THE TABLE... *the Graciousness of* LINEN DAMASK

LINEN DAMASK, spread upon a table, visualizes exquisitely the quality of graciousness that distinguishes hospitality. A mellow charm suffuses the fundamental correctness of Linen Damask for the table, yet all the opulent resources of contemporary design enhance this charm with subtle harmonies. For generations, a consummate artistry of the loom has characterized the Linen Damask cloths and napkins that have come from the hands of Irish and Scottish craftsmen. Among women to whom the appointment of the table is an essay in the art of personal expression, Irish or Scottish Linen Damask is a primary requisite.

In White, or Pastel Tints. Moderately Priced

▲ ▲ A charming booklet on correct table settings—"We Dine on Linen Damask"—will be sent you on receipt of ten cents to cover mailing cost. Address Irish & Scottish Linen Damask Guild, 260 West Broadway, New York.

The design motif of

THE CLOTH OF THE GRAPE

Masterweavers have loomed this Cloth in Linen Damask, to an inspiration from Spanish Vineyards. The clustering grape, with all its connotation of epicurean pleasures, is the principal motif. The leaf, the vine, the tendril are woven about it, in a design that is Byzantine in its feeling, and at the same time carries the quality of modernity which is characteristic of the design of this period. The Cloth lends itself ideally both to the most conservative and to the most distinctly modern of settings. This is one of a number of exclusive designs in Linen Damask now being offered to the hostess of taste.

LOVELY LINEN
DAMASK TABLECLOTHS & NAPKINS
impressively correct

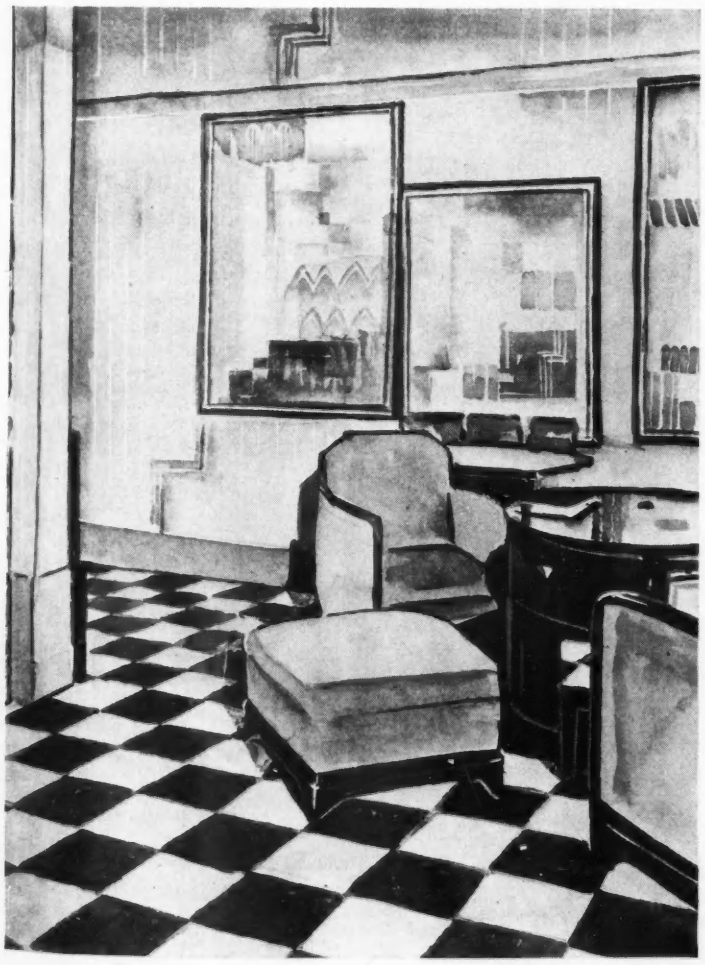
Mme. Payot.. *Noted Parisian Beauty Specialist*

Tells an easy way to keep skin lovely

"I recommend to my clients Palmolive—the soap of palm and olive oils which, separately, have great cosmetic value—and which, in the blending of Palmolive Soap, are doubly effective. It supplements excellently the effects of my Creme No. 1 and Lotion No. 1."

Dr N. G. Payot
12 rue Richepanse
Paris

Madame Payot, in her artfully decorated Paris salon.



The Payot Salon in Paris, beauty shrine of Europeans and Americans alike, with its chaste elegance of mirrored walls and angular paneling, is an interesting example of the increasing use of modernist decoration.

FOR many years the elite of Paris have listened to the beauty advice of Mme. Payot, teacher of many famous beauty specialists.

Today, Mme. Payot advises the daily use of palm and olive oils in soap, in a simple 2-minute treatment, and warns against the harsh effects of the wrong kind of soap. Here is beauty news, indeed!

Madame Payot's discovery

"I found," she says, "that some women habitually use soaps that harm the skin . . . that I am constantly working to overcome the bad results of improper home cleansing.

"So, I commenced to recommend to my patients the soap made of palm and olive oils—which, separately, have great cosmetic value, and which, in the Palmolive blending, are doubly efficacious in the case of blackheads, open pores, greasy skin, etc.

"The difference was immediately apparent," says this distinguished exponent of beauty culture. "This home cleansing rule gives the correct foundation for the use of my Creme No. 1 and Lotion No. 1."

5004

Lovely Americans travel all over the world to hear over and over again the merits of this most popular of home facial treatments.

Her 2-minute treatment

Here is the famous Palmolive treatment, recommended all over the world, as Madame Payot would advise it: make a creamy lather of Palmolive Soap and warm water. With both hands massage this well into the skin two minutes, allowing it to penetrate the pores. Then rinse, first with warm water, gradually with colder. A final rinse with ice water is a refreshing astringent.

A simple treatment, yet it undoubtedly explains why Palmolive is one of the two largest selling soaps in France—known the world over as home of exquisite cosmetics. Here in America, and in forty-eight other countries, it is more generally used than any other soap.

PALMOLIVE RADIO HOUR—Broadcast every Wednesday night—from 9:30 to 10:30 p. m., Eastern time; 8:30 to 9:30 p. m., Central time; 7:30 to 8:30 p.m., Mountain time; 6:30 to 7:30 p. m., Pacific Coast time—over WEAF and 39 stations associated with The National Broadcasting Company.

Color can do ANYTHING!

NINETY percent of the enquiries that come to House & Garden are for color schemes . . . Color can make commonplace rooms interesting, smart rooms enchanting, dark rooms light, small rooms large, old rooms new. It can even triumph over bad architecture . . . . *But never before has anybody published a whole big Book of Color Schemes.*

Here is a card room that Jones and Erwin made for Mrs. Jay Gould's New York apartment. Beige wood pulp for walls and ceiling, bamboo furniture upholstered in leopard skin, a black terrazzo floor inlaid with brass, Venetian blinds toned to trick the eye into seeing tropical sunlight shining across the cactus plants, glimmering through the aquariums and dancing back again from the Chinese mirror . . . Just one of the 312 illustrations showing the work of the smartest decorators in the world.

Two hundred and thirty-seven color schemes are waiting for you to choose among them. Color as related to period, to type of room—the primary colors and their possibilities—the contemporary use of color—rooms that are built around a single precious possession—crystal rooms—colors that transform—color under prohibition—how to develop a color scheme—last but not least, a list of 189 booklets crammed with color information from America's most alert manufacturers, yours for the asking if you mention House & Garden.

You could eat up $5 tonight—or dance it out in a pair of stockings. But if you pin it to the modest little coupon below, you'll still be enjoying it a year from today. . . That's right—we knew you'd do it!

House & Garden's BOOK OF COLOR SCHEMES

227 pages • 237 color schemes • 312 illustrations • $5.20 postpaid

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A LOT of words might be used to compare the performance of an Ethyl-using motor with the silky power of the panther pictured above. And they would be true! Any automobile will do its best with Ethyl.

For Ethyl Gasoline is good gasoline . . . *plus* Ethyl fluid, the anti-knock compound developed by General Motors' Research Laboratories to increase the efficiency of all automobiles.

Knocks out that "knock"

However well your car runs now, Ethyl will make it run still better. And if you have one of the new high compression cars . . . well, Ethyl Gasoline made them possible . . . insures their best performance.

Fill up at the next Ethyl pump and find out for yourself. You will notice a real difference.

ETHYL GASOLINE CORPORATION

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ETHYL GASOLINE

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SUPREME MASTERY OF MODERN DESIGN

The new Willys-Knight Great Six is the most distinctively beautiful motor car that Willys-Overland has ever created. Line, color and finish combine in a rich ensemble that marks the achievement of new ideals in design. The individuality of the new Great Six reveals itself in a higher order of beauty, luxury and performance.

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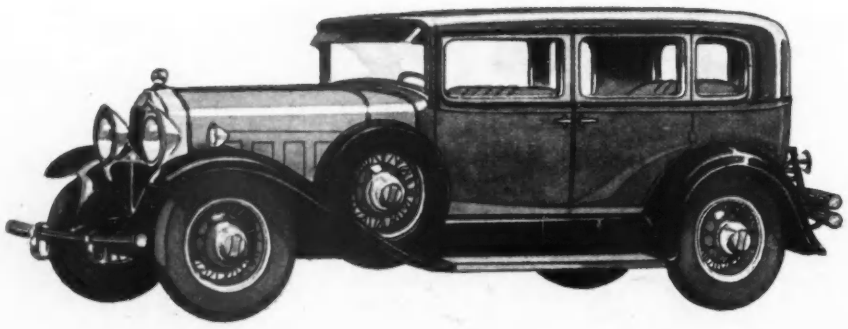

Willys-Knight

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Sedan, Roadster, Coupe, 5-passenger Coupe — each,
$1895

Six wire wheels and trunk rack standard equipment. Prices f.o.b. Toledo, Ohio, and specifications subject to change without notice

Graceful lines . . . charmingly tailored . . . faultless of fit . . . warmth without weight . . . created by **Craigleigh** of exclusive materials including genuine Llama and Camels Hair—the choicest of all fabrics. Exclusively sold by leading stores. Descriptive booklet on request.

THE HOUSE OF **Craigleigh** ~ 135 WEST 35th ST. ~ NEW YORK

This Label Identifies Every **Craigleigh** *Coat. For Your Protection Look for It!*

SMART . . . . .
but never standardized

Correct but dull—that's the most damning thing you can say about a house today. But you never say it when you're looking over House & Garden . . . Here's a corner of the library in an architect's apartment that made a virtue of an ugly corner beam—the restfulness of perfect scale, walls of sapphire blue, burled walnut woodwork in honey color with accents of black . . . Turn the page in the November number and you find seven houses, designed for seven kinds of House & Garden readers—all the way from a Georgian block of dignity for a serious banker to a Cape Cod whimsy shaped like a spy glass.

Later on, there'll be a modernist house, new as the paper it's printed on, livable as though the family had brought it over on the Mayflower—decorated and furnished throughout by House & Garden's editors, every detail reproducible at moderate cost . . . If that doesn't suit, you can plan one nobody ever saw before, when you've read the series of articles on the psychology of building a house around the temperament and manner of life of its owners.

Every issue has its surprises—from all over America, from Europe—from men and women who think ahead of the crowd. Every issue has its garden articles—general, for the amateur—highly technical, for the graduate who goes in for specialization. Every issue has its practical features for the woman in search of a new way of hanging her curtains, or a chair that marries comfort and charm . . . To keep yourself and your house out of the real estate divorce court forever, let your pencil slide gradually downward—the penalty is less than a cent a day for the next two years.

sign, tear off and mail the coupon today

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House & Garden
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that second year for only $1

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Here's a short cut to a garden that grows no regrets—advice from specialists all over the country—the best of the new varieties and how to treat them. This issue will make a success of your garden!

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CHRISTMAS GIFTS • DEC
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Goodyear

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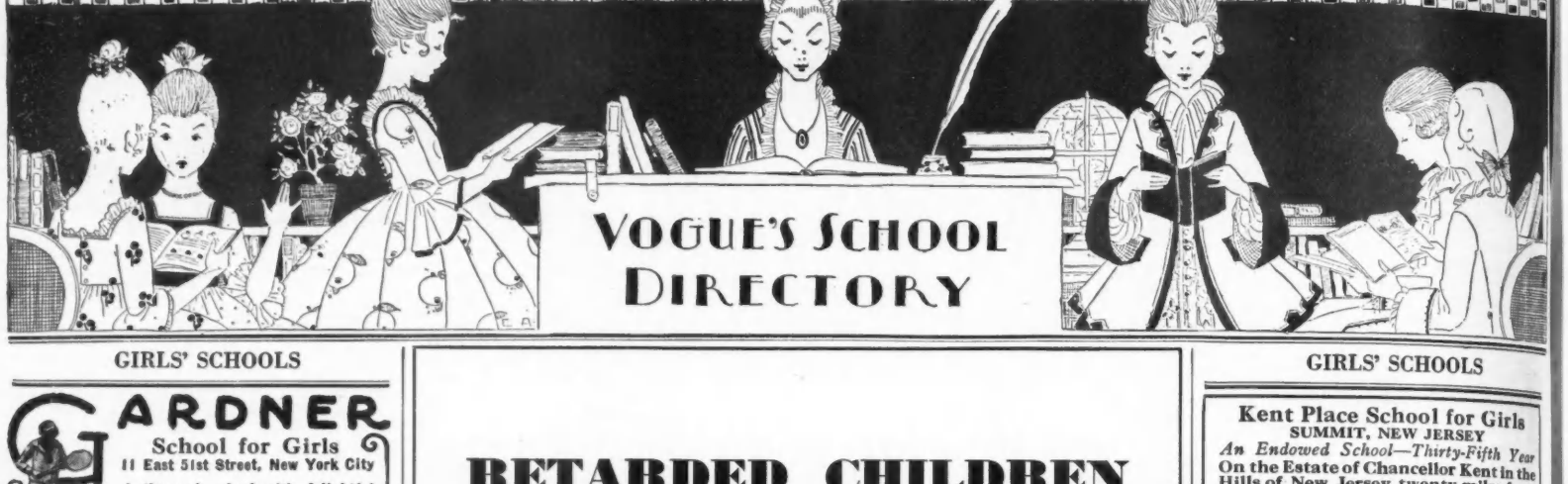

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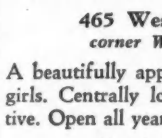

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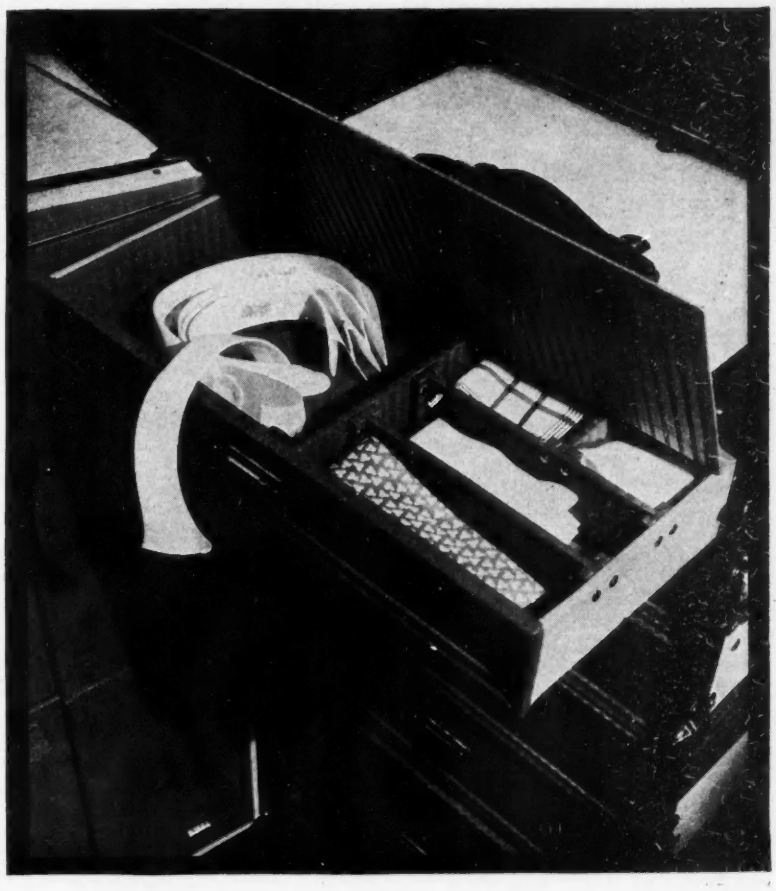

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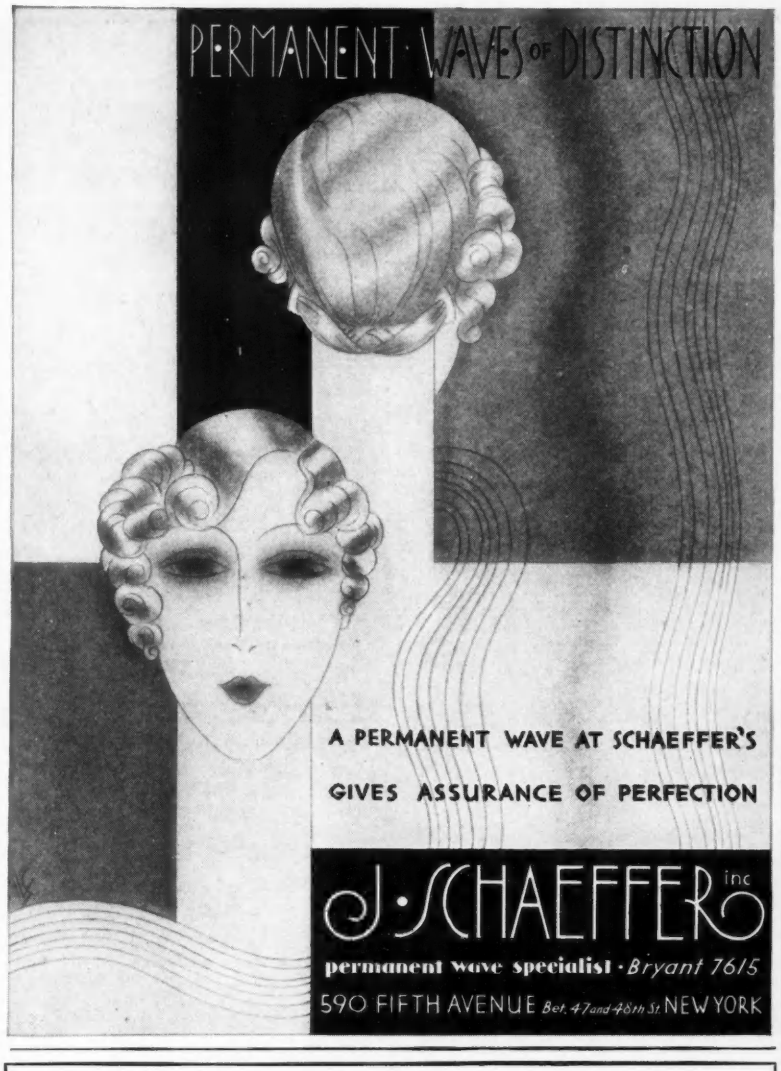
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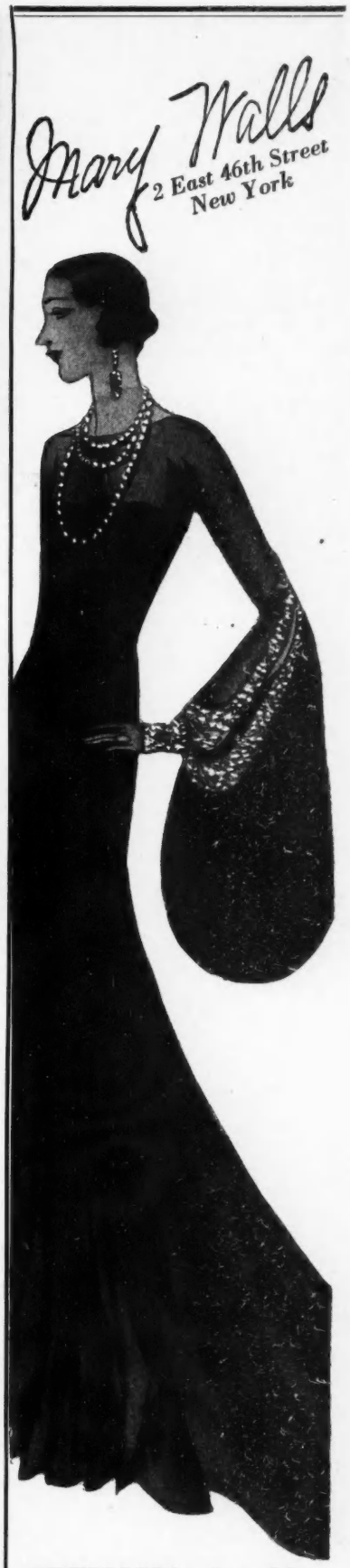

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Regina Palace. Lake Maggiore. Simplon Lötschberg Line. A new first class hotel. Splendid situation overlooking the lake. Golf. Tennis. Baths.

MEXICO

Mexico City

Hotel Regis. Central location. Caters especially to Americans. Rooms with private bath $2 to $15. Special weekly and monthly rates.

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Ideal sunshiny climate. Matchless sight-seeing. Golf, tennis, bathing, hunting, motoring. Luxurious hotels and railroads. Cordial hospitality.

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The most elegant seaside resort in Spain. All sports. Bull-fights. 11 miles from the French frontier. 12 hours from Paris.

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Hotel Arosa Kulm. 1850 m./s. Magnificently situated. A high class exclusive hotel located in a resort famous for its winter and summer sports.

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Lausanne

Palace Beau Site. Lausanne's most cheerful, most homelike hotel. Splendid view overlooking park. Tennis, golf, garage. Justin Baumgartner, Manager.

Les Rasses

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Grand Hotel National. For situation and comfort unsurpassed. One of the leading and most up-to-date. Always open. Golf. 18-holes.

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Montreux

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Grand Hotel Quellenhof. A de luxe hotel. Semi-Alpine climate. Locality renowned for radio-active water. Medical and thermal establishments.

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Available—choice Suites of one to six rooms
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MEDITERRANEAN CRUISE Jan. 29 $600–$1750
New S. S. "Transylvania" 66 days, Madeira, Canary Islands, Morocco, Spain, Greece, Palestine, Egypt, Italy, etc. Hotels, fees, drives, etc., included.
Frank C. Clark, Times Bldg., N. Y.

The GULF COAST
From Western Florida to New Orleans is delightful at this season. Fishing, boating, motoring, golf—all outdoor sports. Good hotels. Ask for information. R. D. Pusey, General Passenger Agent, Louisville & Nashville Railroad, Room 324-E. Ninth & Broadway, Louisville, Kentucky.

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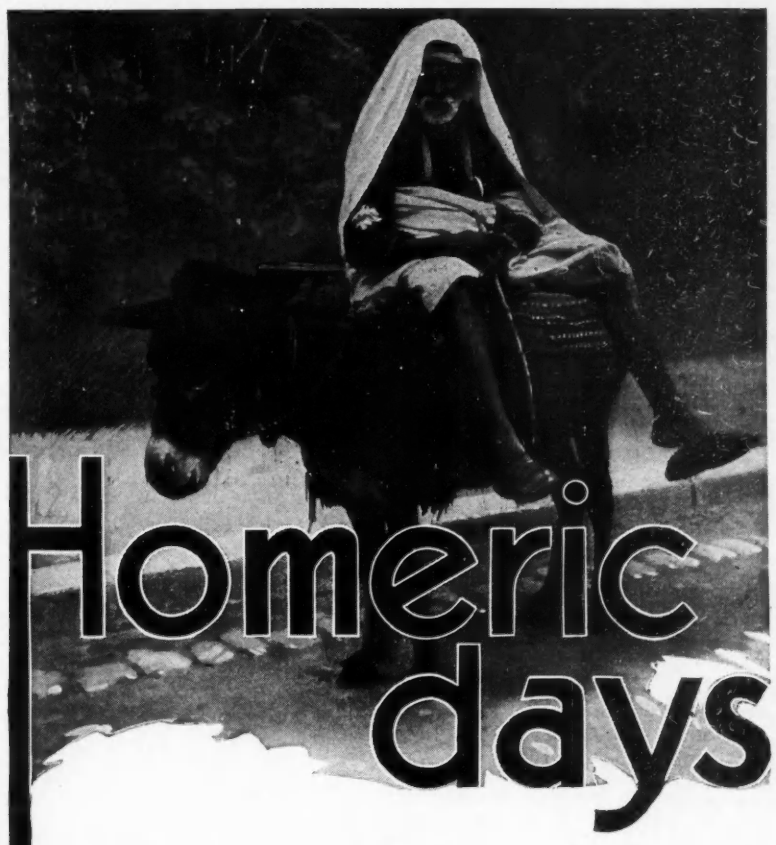
House & Garden has recently published a collection of the loveliest houses that appeared in the last five years of the magazine. "House & Garden's Second Book of Houses" has 192 pages, 600 illustrations . . . a wealth of material that is all practical, all beautiful. $4.20, postpaid.

HOUSE & GARDEN
Greenwich Connecticut



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A story-book world. A kaleidoscope of Bazaars, camels, snake charmers, jugglers. The mystic chants; the swaying, praying Moors, Turks and Soudanese. The color, the odor, the gay costume; the strange primitive life of the Orient. You are held spell-bound. Then to the site of the once-mighty City of Carthage. The crust of the great Amphitheatre where once were housed "300 War Elephants and 5000 Horses".

Mediterranean Cruise Supreme

from New York January 25th next

The Homeric—one of the world's foremost ships—with 115 rooms connected with private baths—the largest steamer to the Mediterranean—takes you to all the right places at the right time—14,000 miles—65 days.

Casablanca, Palma-Majorca, Barcelona, Valetta, Larnaka, Nicosia and Ajaccio are new ports added to an already wondrous itinerary. Two weeks in Egypt—the Holy Land; generous stay-over privileges. Return is via England on the Majestic, Olympic or Homeric.

Thos. Cook & Son

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in co-operation with

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Resolved by the Cunard Line...that winter is entirely too long . . .

Ten Cunard West Indies Cruises . . . cleverly planned, romantically scheduled . . . 9, 12, 16, 18 or 26 days of golden marrow-warming sun just when harassed northern America needs it . . . Nerves built up and tension let down . . . Big executives cannot always leave their desks for the Riviera but they can barge down to play golf in the exhilarating pink magic of Nassau . . . People who may cast a speculative eye at their pocket-books can exchange a cantankerous winter fortnight for a whole sea of paint-splashed islands with Havana, Paris-wise, thrown in . . . More economical than staying at home. And the unbeatable holiday atmosphere of crack Cunard liners . . . their relaxing comfort . . . their space . . . sports facilities . . . smart club atmosphere . . . these are the best possible reasons for delightfully nipping winter in the bud.

VARIED ITINERARIES INCLUDING

San Juan, Santiago, Santo Domingo, Port-au-Prince, St. Pierre, Fort de France, Barbados, Trinidad, La Guayra, Curacao, Colon, Kingston, Havana, Nassau, Bermuda.

Sailing Date from New York	Steamer	Duration of Voyage	Minimum Rates
Dec. 3, 1929	s.s. Franconia	16 days	$200
Dec. 18, "	s.s. Carinthia	16 days	200
Dec. 21, "	s.s. Franconia	16 days	200
Dec. 26, "	s.s. Caronia	8 days	175
Dec. 27, "	s.s. Carmania	9 days	175
Jan. 6, 1930	s.s. Carinthia	16 days	200
Jan. 16, "	s.s. Caledonia	26 days	275
Feb. 15, "	s.s. Caledonia	26 days	275
Mar. 15, "	s.s. Caledonia	18 days	200
Apr. 12, "	s.s. Samaria	12 days	150

See Your Local Agent

CUNARD - ANCHOR
WEST INDIES CRUISES

Union Pacific

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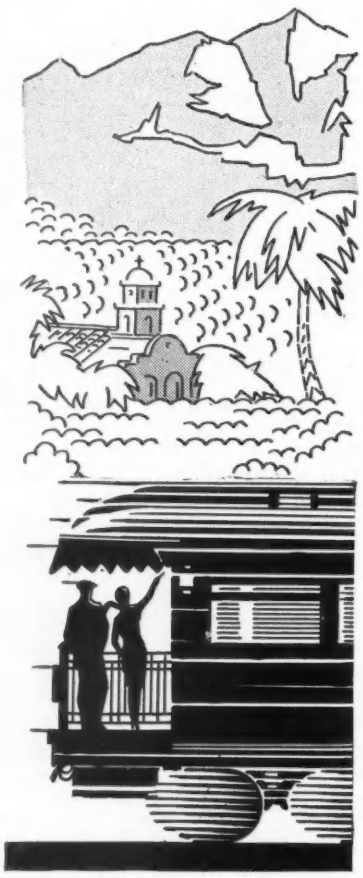

A DELUXE TRAIN BUT NO EXTRA FARE . . .

Aboard the Los Angeles Limited, travelling becomes a luxurious diversion—63 hours of restful adventure.

Train features **— Observation club car, dining cars serving the finest of meals, Pullmans, modern to the moment, barber, valet, bath, maid and manicure.** ***The route*****—marvelously smooth through the West's most magnificent scenery. These are the factors that have made this train famous the world over.**

Make your next journey to California on the Los Angeles Limited. We predict that you too will become one of its ardent admirers. Leaves Chicago 8:10 P. M.

Eight Other Fine Trains to California from Chicago and St. Louis

Including the new 58 hour extra fare Overland Limited, finest and fastest train between Chicago and San Francisco; 63 hour all-Pullman San Francisco Limited; Gold Coast Limited; Continental Limited; Pacific Limited; Pacific Coast Limited.

Send coupon today for California, Death Valley or Hawaii booklets which fully describe these winter playgrounds and the Overland Route's famous fleet of fine trains.

C. J. Collins, Gen. Pass. Agt., Dept. 358
Union Pacific System, Omaha, Neb.
Please send me complete information and booklets on California ☐ Death Valley ☐ Hawaii ☐

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Union Pacific

THE OVERLAND ROUTE

WHERE SUMMER LINGERS

AND WHO CAN BLAME IT ? ---

WHAT do you say to another swim, another round of golf, another taste of summer? Come and take it now at the "Cavalier".

If old Winter has hung his red warning on your trees, give him the slip and come where summer lingers. Easily accessible by train, steamer and splendid motor roads. Golf all winter. Through Pullmans direct to hotel grounds. For bookings, write direct or to American Hotels Corp., 25 W. 45th St., New York City.

C. V. DELAHUNT
Managing Director

THE CAVALIER

VIRGINIA BEACH
VIRGINIA

Warm, dry *Sunshine* -all Winter in TUCSON

It's springtime all winter here! Blue sky and warm, dry sunshine from October to May.

Come to Tucson for the sunniest winter in America. Every vacation delight the West offers! Visit Indian villages, explore Old Missions, enjoy gay Mexico.

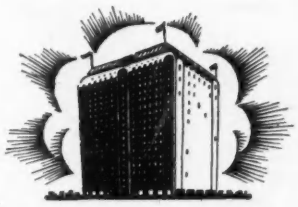
Ride the range with the cow boys, fly, hunt, golf (guest cards to visitors), tennis—all convenient to shops, theaters and good hotels.

Write the Sunshine Club for booklet. Free advice to visitors, reservations, etc. Use the coupon. Winter rates on Rock Island and Southern Pacific lines. Stopovers.

This advertisement authorized by Pima County Immigration Commission

Tucson Sunshine-Climate Club
ARIZONA

920 Old Pueblo Bldg., Tucson, Arizona
Please send me the free "SUNSHINE BOOKLET"
Name _____
Address _____



HOTEL ST. REGIS

NEW YORK

THE SEAGLADE opens Oct. 9th for its second brilliant season. Once more, it assumes that subtle responsibility of being the locale for smart New York's evening carnival. Once more, a unique gaiety . . . groomed and poised . . . will take its tempo from the ebb and flow of Lopez dance rhythms . . . will take its mood from the shimmering emerald-golds playing in this exotic undersea bower by Urban. And once more . . . as symbolized in their unquestioning acceptance of the Seaglade . . . smart New Yorkers and their out-of-town contemporaries will realize how in accord with their activities and the inimitable momentum of their existence, is the established graciousness of the St. Regis . . . a hotel charm long cherished in the world's most discriminating communities. Suites for fall, long and short-term leasing. Rooms, due to doubled facilities, at rates hitherto unavailable at the St. Regis.

East 55th Street, Corner Fifth Avenue

FAST AND FINE—NOW NEW THROUGHOUT

"Golden State Limited"

Chicago · Los Angeles · San Diego · Santa Barbara
Via El Paso · Tucson · Phoenix

Straight across the legendary Southwest, Spanish before it was American . . . to winter's summer-land. Mainline service to the guest ranches of Arizona, the fashionable resorts about Palm Springs and Indio—and California's magic coast.

The "Golden State Limited", with new equipment throughout, is decidedly first choice of travelers of discrimination. Rooms en suite if desired; barber, valet, bath, ladies' maid, club car, ladies' lounge.

Southern Pacific alone offers choice of four routes between California and the East. Go one way, return another on "Golden State Limited", "Sunset Limited", "Overland Limited" or "Cascade". See the whole Pacific Coast.

Southern Pacific

Four Great Routes

Write to E. W. CLAPP, 310 S. Michigan Boulevard, Chicago, for book

with illustrations and animated maps, "*How Best to See the Pacific Coast*".

Smart society winters in SAN FRANCISCO

A brilliant social season . . . gay life in America's most charming, cosmopolitan city . . . short, fascinating trips that find one on skiis at Lake Tahoe or Yosemite of a crystal winter morning, and on the sunny fairways of San Francisco, Pebble Beach or Monterey the very next afternoon . . . no wonder the rotogravure photographers keep on the jump during San Francisco's winter season!

For somehow your social sophisticate, supposedly "world-weary," knows quite a bit of the art of gay and gracious living . . . knows where to find pleasures that are as varied and gratifying as a wardrobe correct and complete.

And those who know the world, from St. Moritz to Rio, know San Francisco as the one city in this land . . . charming, cosmopolitan, mature . . . that offers old-world culture in a setting of eternal springtime and in the center of the world's most varied playground.

R.S.V.P.

IN CALIFORNIA—"WHERE LIFE IS BETTER"

CALIFORNIANS INC.
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You may send the free book, "San Francisco . . . in California—Where Life is Better"

Name.....

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THE SEASON'S MOST INTRIGUING

MEDITERRANEAN CRUISE

Frank's Eighth Annual Cruise
De Luxe Cunard R. M. S.
Scythia from New York,
Jan. 28, 1930

Brilliant culmination of 54 years' travel experience . . . the complete cruise to the historic Sea of Antiquity . . . over a skillfully planned sea-path to ports of pleasure, fashion and romance . . . aboard a ship whose polished elegancies challenge those of the most luxurious club . . . and whose cruising qualities have proved superb.

67 perfectly planned days of pleasure, providing an exceptionally long visit in Egypt and the Holy Land . . . and including such unusual ports as Cattaro, Tunis, Taormina, Malta, Ragusa . . . in addition to the usual Mediterranean countries . . . an itinerary turned into a thrilling adventure, a daring sum total of all others.

Naturally such a cruise has a wide appeal . . . essentially necessitating early bookings. Rates from $950 . . . including an elaborate program of shore excursions, Cunard's finest First Class service and cuisine, a free stopover in Europe and return by any Cunard steamer. The membership is strictly limited to 390 . . . half capacity.

But there is even more to the story. We will be pleased to furnish further fascinating details on request.

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ON THE CUNARD SUPER-CRUISING STEAMER

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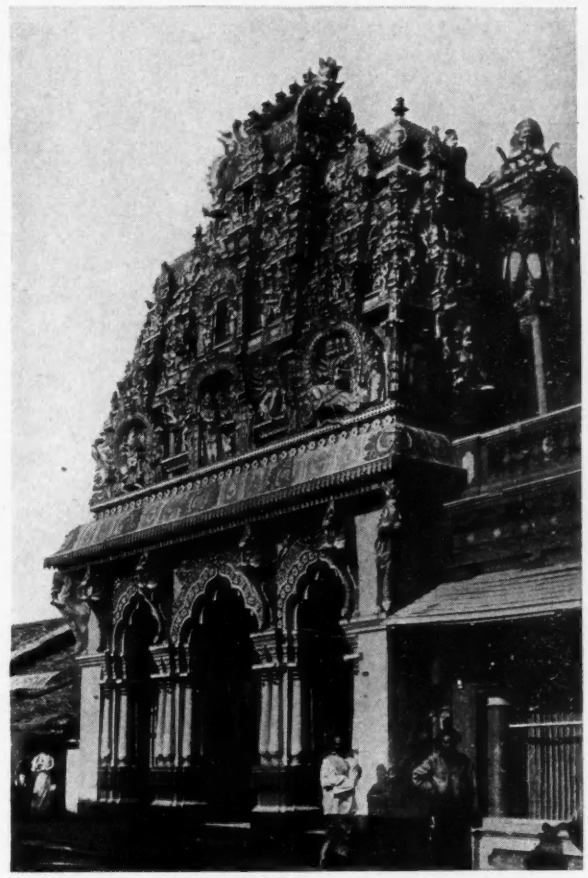
SAILING FROM NEW YORK JANUARY 11 NEXT



Hindoo Temple, Ceylon

An Enchanting Fairyland

Ceylon—called the "Eden of the Eastern Wave", so fascinating is its tropical loveliness. Here in the land of gems, palms and elephants, you'll be but 'forty miles from heaven' and stand in cinnamon gardens that rustle above foam-crested rapids. You'll see the yellow togas of monks, and coolies plucking tea buds . . . in the evening you'll feel the gentle breeze of punkahs swayed by unseen brown hands . . . in Colombo, Mt. Lavinia and Kandy, Peradeniya and Katugastota . . . just part of this living pageant of the East.

A complete world panorama in 138 glorious, pleasure-packed days; a prodigious itinerary presenting a route of endless interest, including ports never before visited by any World Cruise . . . Amoy, Malacca, Pasuruan, Surabaya. Perfection of detail for comfort, luxury and pleasure on land and sea made possible by the combining of two such world-famed travel exponents with their 177 years of experience.

Literature and full information from your local agent or

CUNARD LINE

OR

THOS. COOK & SON

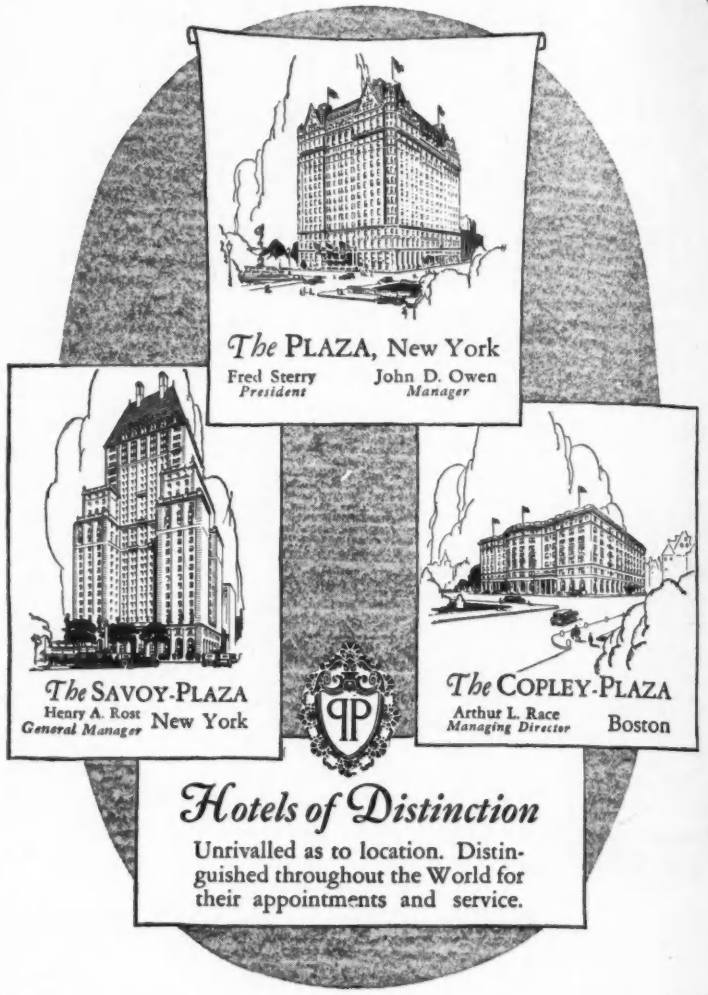
JUST OVERNIGHT TO AMERICA'S SPORT CENTER

SO NEAR! And yet you'll find in Pinehurst, N. C. a new world of pleasure where everyone enjoys himself. It is impossible to do otherwise in this sportsman's paradise.

From the moment you turn lazily over in bed to watch the holly trees and fragrant long-leafed pines nodding cheerfully outside your bedroom window, pleasure fills every minute of your stay. What a wealth of entertainment in this Lotus-land of sports lovers—golf on 5 famous D. J. Ross courses (with new grass tees), riding in beautiful country, polo, tennis, archery, shooting, aviation, racing and other diversions—all in a climate that is health's best friend.

For reservations at the Carolina Hotel (opens Oct. 28) or illustrated booklet, address General Office, Pinehurst, N. C.

Pinehurst
NORTH CAROLINA
America's Premier Winter Resort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Hotels of Distinction
Unrivalled as to location. Distinguished throughout the World for their appointments and service.

THE LUXURY CRUISE

MEDITERRANEAN

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71 DAYS OF DELIGHT

Sail away on the famous cruising steamer

ROTTERDAM

From N. Y. **FEB. 6th** 1930

under Holland-America Line's own management.

Enjoy real comfort, entertainment, strictly first class service and unsurpassed cuisine.

The comprehensive itinerary includes Madeira, Casablanca (the playground of Morocco and North Africa), Cadiz, Seville, (Granada) Gibraltar, Algiers, Naples (first call), Tunis, Athens, Constantinople, Haifa, Jerusalem, (the Holy Land), Alexandria, Cairo (and Egypt), Kotor and Dubrovnik (on the Dalmatian Coast), Venice, Naples (second call), Monaco, and the Riviera. **Added to these fascinating ports of call will be Malta, the romantic, Cyprus, the sunny isle, and Syracuse in Sicily.**

American Express Co. in charge of shore excursions

Write for illustrated booklet "V"

The Rotterdam is being entirely reconditioned for this coming cruise. Real beds instead of berths, hot and cold running water, a delightful tile swimming pool and modern gymnasium are among the many new improvements which will make this ever popular ship of even greater appeal to the discriminating cruise passenger.

HOLLAND - AMERICA LINE

21-24 State Street, New York

Boston, Philadelphia, Pittsburgh, Cleveland, Chicago, Minneapolis, St. Louis, Detroit, Atlanta, Ga., Seattle, New Orleans, Los Angeles, San Francisco, Mexico City, Montreal, Winnipeg, Or any authorized Steamship Agent.

THE ROADS TO EVERYWHERE!

TO every point of the many-pointed compass star lead the roads of travel. No two roads alike . . . for one leads to southern skies but a few hours away, or across the continent—beautiful crisp days of travel to the sunshine of the West Coast, and beyond . . . another to the unbelievable blue of Caribbean or Mediterranean seas . . . and still another to the gay, smart centers of the Continent. New paved roads of travel—new luxuries, new comforts and conveniences, carefully planned to give you the utmost pleasure at minimum cost. Throughout the pages of the Condé Nast Travel Service, you will find charted the many roads of travel. Whichever one you choose will be enjoyable, long remembered.

When you write the advertiser for more detailed information, the mention that you saw the advertisement in Vogue will distinguish your inquiry.

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SAN YSIDRO COTTAGES AND RANCH

CALIFORNIA'S famed foothill resort nestled in the foothills among the Orange Groves, overlooking Valley and Sea. Elevation 600 feet. Furnished Bungalows, 2 to 7 rooms. Central Dining Room. Electricity, hot and cold water. Complete hotel service. Surf-bathing, Tennis, Golf, Horseback Riding. Six Miles from Historic Santa Barbara, two miles from ocean and country club. Bus and private cars available. Moderate rates. For folder, address San Ysidro Ranch, Santa Barbara, California.

Plan days in Java

to learn the lure of this tropic isle

From SINGAPORE it is but a step across to the Dutch East Indies, which have fittingly been described as "a necklace of emeralds strung along the equator." Long, slender Java, swarming with more than thirty million picturesque peoples of the East, is a world in itself. Besides its vast plantations of sugar, coffee, indigo, rubber, it presents tropical scenes rarely surpassed. Yet Java is well governed and easily traveled, with splendid roads and some 3500 miles of railways, divided into two native principalities, yet all under the security of Holland.

Batavia, canal-filled as any city of Holland proper, is far-famed for its exotic air. Buitenzorg, the summer capital, not far away yet higher up, has a botanical garden justly renowned to the ends of the earth. Then there is Djokjakarta, whose ruler boasted two hundred wives and hundreds of children at last inventory, where tiger baiting is a favorite sport, to say nothing of a race meeting every spring to which Europeans come from everywhere in that corner of the globe... And no journey to the East would be complete without a glimpse of Borobudur, greatest of Hindu temples. Picture to yourself a structure that is really a hill rising a hundred and fifty feet above the plain, the lower terrace five hundred feet long, with statues, exemplifying Hindu art at its height, so numerous that stood side by side they would reach for three miles; basreliefs compared with which any in Europe seem the mere scratchings of the cave men . . .

And on the east, opposite the unforgettable city of Sourabaya, lies the peerless island of Bali, where the Hindu worship which Mohammedanism has driven out of Java proper still persists.

Harry A. Franck

WORLD TRAVELER AND AUTHOR OF "A VAGABOND JOURNEY AROUND THE WORLD," "WANDERING IN NORTHERN CHINA," "EAST OF SIAM"

You go as you please Round the World under the advantages offered by this unique Steamship service. Stop where you wish for as long as you like within the two year limit of your ticket. Your fare, including meals and accommodations aboard ship, as low as $1250 Round the World.

Every week a palatial President Liner sails from Los Angeles and San Francisco for Honolulu, Japan, China, Manila and thence on fortnightly schedules to Malaya —Java 36 hours away— Ceylon, Egypt, Italy, France, New York and Boston.

Fortnightly sailing from Boston and New York via Havana and Panama to California, thence Round the World.

Every two weeks a similar liner sails from Seattle and Victoria B. C. for Japan, China, Manila and Round the World.

Magnificent liners, they offer outside rooms with beds, not berths. Spacious decks. A swimming pool. Luxurious public rooms. A world-famous cuisine.

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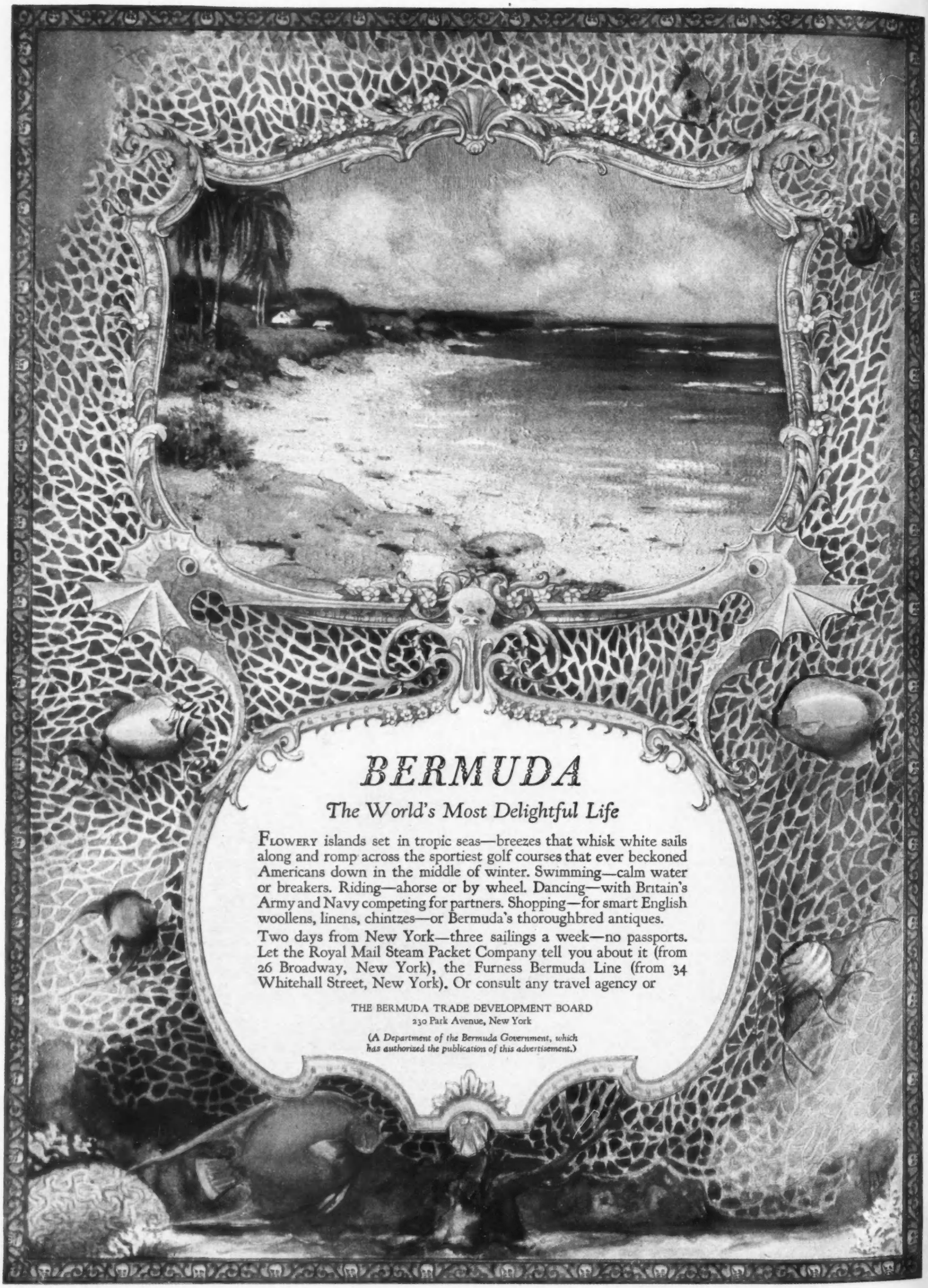


BERMUDA

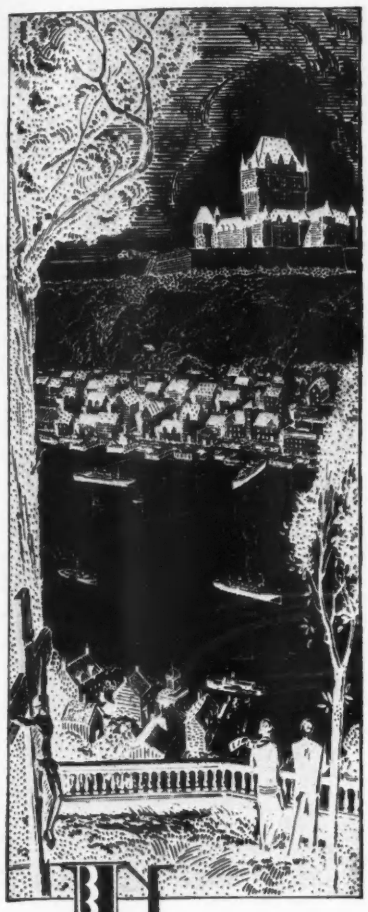
The World's Most Delightful Life

FLOWERY islands set in tropic seas—breezes that whisk white sails along and romp across the sportiest golf courses that ever beckoned Americans down in the middle of winter. Swimming—calm water or breakers. Riding—ahorse or by wheel. Dancing—with Britain's Army and Navy competing for partners. Shopping—for smart English woollens, linens, chintzes—or Bermuda's thoroughbred antiques.

Two days from New York—three sailings a week—no passports. Let the Royal Mail Steam Packet Company tell you about it (from 26 Broadway, New York), the Furness Bermuda Line (from 34 Whitehall Street, New York). Or consult any travel agency or

THE BERMUDA TRADE DEVELOPMENT BOARD
230 Park Avenue, New York

(A Department of the Bermuda Government, which has authorized the publication of this advertisement.)



Under the harvest moon

.....OLD QUEBEC

Far and high the bright road runs to old Québec . . . never lovelier than under the harvest moon! Through the glory of the Adirondack woods . . . past Lake Champlain's silver blue . . . thundering down long empty stretches among white stone farms busy with scythe and sickle . . . slowing for Norman villages, over-arched by golden maples, drowsily nestled by exquisite Norman churches . . . to where the tall towers of Chateau Frontenac look down on the full tide of the St. Lawrence rolling to the sea. No lovelier motor run on Eastern Seaboard.

In Québec, so much to do, so much to see! Golf at Montmorency . . . homespuns to buy . . . antiques to snoop for . . . the ramparts and dungeons to visit . . . day-long jaunts to L'Ile d'Orléans, Ste. Anne de Beaupré, Indian Lorette . . . the Chateau chef to serve you *Saucisses Château et poulette Canadienne* . . . and the Chateau peace to drop you forty fathoms down in heavenly sleep . . . Plan your holiday now!

Full information and reservations at Canadian Pacific, 344 Madison Avenue, New York; 405 Boylston St., Boston; Chateau Frontenac, Québec, Canada.

Chateau Frontenac

Freedom . . .

Personal liberty exists, in a de-luxe-edition, in the big Cunarders. Freedom to do as you please, and not as your neighbor pleases . . Freedom to make of this week between worlds a small masterpiece in the art of contrast . . . gleaming gold . . . grateful grey . . .

A winged arrowy gaiety for the hours of lift; on the sports decks, in the cardrooms, the restaurants, on the dance floors . . .

A deep sensitive tranquillity for the moments between—in your suite, in your deck-chair, in the library . . .

And—everywhere and at all times—the serenity, the poise, the grace, of a house you might visit in Buckinghamshire or Surrey . . . where you would find every whim of luxurious living, every impulse of mood, reflected—and no mood intrusive . . .

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CUNARD LINE

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CUNARD . . . THE SHORTEST BRIDGE TO EUROPE

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SOCIETY

Births

NEW YORK

Bigelow—On September 2, to Mr. and Mrs. Horace R. Bigelow (Cecile Coudert), a son.

Delatour—In September, to Doctor Beekman J. Delatour and Mrs. Delatour (Elizabeth Worthington Bull), a daughter.

Koehler—On September 3, to Commander Hugo W. Koehler and Mrs. Koehler (Katherine Kernochan Pell), a son.

Scully—On August 21, to Mr. and Mrs. C. Allison Scully (Elizabeth G. Williams), a daughter.

Ulman—On September 7, to Mr. and Mrs. Morrison Ulman (Katherine Van Rensselaer Strong), a daughter.

PHILADELPHIA

Clarke—In August, to Mr. and Mrs. John Murdoch Clarke (Martha Converse Gleffer), a daughter.

Galbraith—On August 23, to Mr. and Mrs. Kirkpatrick Epsy Galbraith (Elizabeth F. Jones), a daughter.

Greenwood—On August 31, to Mr. and Mrs. Horace T. Greenwood (Cora Wilson), a son.

Perkins—On August 31, to Mr. and Mrs. George W. Perkins, junior (Linn Merck), a daughter.

Pringle—On August 14, to Mr. and Mrs. Arthur E. Pringle, second (Frances Rutledge Conrad), a daughter.

Pugh—On August 24, to Mr. and Mrs. Walter C. Pugh (Hannah M. Elliott), a daughter.

Smith—On August 24, to Mr. and Mrs. Philip Peace Smith (Roberta E. Dearden), a son.

Smythe—On August 24, to Mr. and Mrs. T. H. Butler Smythe (M. Louise Ashhurst), a daughter.

Wilbur—On August 22, to Mr. and Mrs. Donald E. Wilbur (Elizabeth N. Tuttle), a son.

Deaths

NEW YORK

Ashforth—On September 5, Albert B. Ashforth, husband of Mabel Adams Ashforth.

Avery—On July 24, in Buffalo, New York, Ama Marian Avery.

Bradley—On August 22, in Newport, Julia Williams Bradley, wife of Edson Bradley.

Cannon—On September 8, Jennie Curtis Cannon, wife of Henry W. Cannon.

Leavitt—On September 5, Heyward G. Leavitt, husband of Alvina Weller Leavitt.

McIlwaine—On August 21, Archibald Graham McIlwaine, husband of Caroline Read McIlwaine.

Pyne—On August 22, Percy Rivington Pyne, husband of Maud Howland Pyne.

Roosevelt—On September 9, Robert Barnwell Roosevelt, husband of Lilie Hamersley Roosevelt.

Schauffler—On August 23, Julia Baker Schauffler.

Deaths—Continued

Stewart—On September 5, William Rhinelander Stewart.

BALTIMORE

Poultney—In September, Walter de Curzon Poultney.

BOSTON

Patten—On September 4, Henry G. Patten, husband of Luella Horton Patten.

Engagements

NEW YORK

Bonbright-Thatcher—Miss Eleanor Bonbright, daughter of Mr. and Mrs. Irving Wayland Bonbright, to Mr. John Howard Thatcher, son of Mr. and Mrs. Edwin H. Thatcher.

Colt-Manierre—Miss Cornelia Cochrane Colt, daughter of Mr. and Mrs. Stockton Beekman Colt, to Mr. Alfred Lee Manierre, son of Mrs. Alfred Lee Manierre.

Gamble-Howell—Miss Eleanor Gamble, daughter of Mrs. Hamilton R. Gamble, of London, England, to Mr. Gerald H. Howell, son of Mr. and Mrs. B. Hunting Howell.

Gibbons-Coyle—Miss Eleanor Coghlin Gibbons, daughter of Doctor John Miles Gibbons and Mrs. Gibbons, to Mr. William Radford Coyle, junior, son of Major William R. Coyle and Mrs. Coyle.

Hall-Armstrong—Miss Dorothy Marion Hall, daughter of Mr. and Mrs. Frank Griswold Hall, to Mr. Jefferson Ferrand Armstrong, son of Mrs. Richard G. Brown, of Jamestown, New York.

King-Colgate—Miss Nina Haven King, granddaughter of Mr. Stephen Peabody, to Mr. Gilbert Colgate, junior, son of Mr. Gilbert Colgate.

Koop-Prentice—Miss Marjorie Phelps Koop, daughter of Mr. and Mrs. Eugene Jackson Koop, to Mr. Sartell Prentice, junior, son of the Reverend Doctor Sartell Prentice and Mrs. Prentice.

Langley-Van Alen—Miss Eleanor Langley, daughter of Mr. and Mrs. Edward C. Langley, to Mr. James H. Van Alen, son of Mrs. James Laurens Van Alen.

Mairs-Hubrecht—Miss Marjorie Mairs, daughter of Mr. and Mrs. Olney B. Mairs, to Mr. Daniel François-Marie Hubrecht, son of Doctor Jan Hubrecht and Mrs. Hubrecht, of London, England.

Montgomery-Osborn—Miss Marie Louise Montgomery, daughter of Mr. and Mrs. John F. Montgomery, to Mr. James Marshall Osborn, son of Mr. and Mrs. Clare Marshall Osborn.

Parker-Morrissey—Miss Adelaide Meares Parker, daughter of Mrs. Andrew McLean Parker, to Mr. John Graham Morrissey, son of Mrs. James G. Morrissey.

Prosser-McCaulley—Miss Constance Mary Prosser, daughter of Mr. and Mrs. Seward Prosser, of Englewood, New Jersey, to Mr. Vance McCaulley.

Stewart-White—Miss Mary Ridgely Stewart, daughter of Mr. and Mrs. William Henry Stewart, to Mr. Frederick Newbold Lawrence White, son of Mr. and Mrs. Loomis Lawrence White.

(Continued on page 68)

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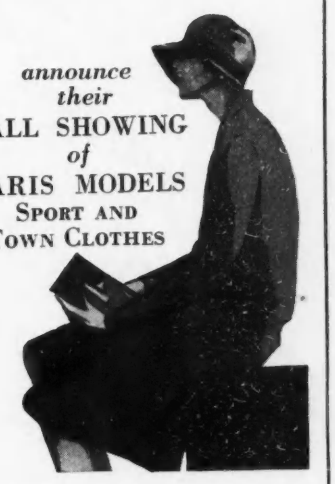

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New York City

SOCIETY

(Continued from page 67)

Engagements—Continued

Stock-Rathbone—Miss Elizabeth Irene Stock, daughter of Mrs. Leonard Stock, to Mr. Joel Rathbone.

Winthrop-Payne—Miss Alice Winthrop, daughter of Mr. and Mrs. Henry Rogers Winthrop, to Mr. Robert Gardiner Payne, son of Mrs. William T. Payne.

BOSTON

Bridges-McGlennon—Miss Helen Mabel Bridges, daughter of Mr. and Mrs. Samuel Willard Bridges, of Brookline, Massachusetts, to Mr. John Austin Shaw McGlennon, junior, son of Mr. and Mrs. John Austin Shaw McGlennon.

Dow-Taylor—Miss Dorothea Dow, daughter of Mr. and Mrs. Ervin L. Dow, to Mr. Theodore Taylor, son of the Reverend Malcolm Taylor and Mrs. Taylor.

Maddocks-Baldwin—Miss Gwendolyn Maddocks, daughter of Mr. and Mrs. John Arthur Maddocks, to Mr. Charles Edward Baldwin, junior, son of Mr. and Mrs. Charles E. Baldwin.

DETROIT

Palms-Williams—Miss Martha Palms, daughter of Mr. and Mrs. Francis Palms, to Mr. William Brown Williams, second.

LOS ANGELES

Karelle-Fish—Mrs. Rosemary Bevan Karelle, daughter of Mrs. Bevan Cooper, to Doctor Guy Fish, U. S. N.

PHILADELPHIA

Lippincott-Forman—Miss Caroline Biddle Lippincott, daughter of Mr. and Mrs. J. Lawrence Lippincott, to Mr. Henry Chanlee Forman, son of Mr. and Mrs. Horace B. Forman, junior.

Purviance-Reed—Miss Betty Purviance, granddaughter of Mrs. Winfield S. Purviance, to Mr. W. Gordon Reed.

Reed-Haviland—Miss Clarissa Reed, daughter of Mr. and Mrs. Samuel Clarke Reed, to Mr. Paul Robbins Haviland, son of Mr. and Mrs. Walter W. Haviland.

Sharp-Humpton—Miss Margaret H. Sharp, daughter of Mrs. Walter Patton Sharp, to Mr. Charles Broomell Humpton, son of Mr. and Mrs. Charles Franklin Humpton.

Skinner-Neher—Miss Charlotte Kent Skinner, daughter of Mr. Orville Campbell Skinner, to Mr. John Hutchins Neher, son of Professor Fred Neher, of Princeton, and Mrs. Neher.

Wellford-Lewis—Miss Belle Street Wellford, daughter of Mrs. William Louis Shumate, to Mr. William Draper Lewis, junior, son of Mr. and Mrs. William Draper Lewis.

WASHINGTON

Wetherill-Walker—Miss Florence Campbell Wetherill, daughter of Mrs. F. H. Mistretta, to Mr. Albert Walker, son of Mr. and Mrs. Allen E. Walker.

Weddings

NEW YORK

Barry-Brown—On August 31, Mr. Herbert Barry, junior, son of Mr. and Mrs. Herbert Barry, and Miss Lucy Manning Brown, daughter of Mr. and Mrs. Archibald M. Brown.

Beals-Seymour—On September 14, Mr. Donald M. Beals and Miss Frances Seymour, daughter of Mr. and Mrs. Origen S. Seymour.

Coolidge-Trumbull—On September 23, Mr. John Coolidge, son of former President Calvin Coolidge and Mrs. Coolidge, and Miss Florence Trumbull, daughter of Governor John H. Trumbull, of Connecticut, and Mrs. Trumbull.

French-Day—On September 4, Mr. Arthur E. French, of Winchester, Massachusetts, and Miss Pauline Pope Day, daughter of Mr. and Mrs. Joseph P. Day.

Haight-Edwards—On September 7, Mr. Charles Sherman Haight, junior, son of Mr. and Mrs. Charles S. Haight, and Miss Helen Margaret Edwards, daughter of Mrs. Oliver Edwards.

Harriman-Dammann—On September 28, Mr. Roswell H. Harriman and Miss Ruth P. Dammann, daughter of Mr. and Mrs. Harold Irving Dammann.

Higgins-Hawley—On October 9, Mr. Louis Severance Higgins, son of Mr. and Mrs. Charles Melbourne Higgins, and Miss Louise Hawley, of Toronto, Canada.

Horner-Richards—On September 4, Lieutenant John Lyford Horner, junior, son of Mr. and Mrs. John L. Horner, of Washington, D. C., and Miss Betsy Hastings Richards, daughter of Doctor John H. Richards and Mrs. Richards.

Howard-Steele—On September 4, Mr. Arthur Duane Howard, son of Mrs. Frank Howard, of Portland, Oregon, and Miss Margaret Steele, daughter of Mrs. William George Reed.

Hubbell-Oakman—On August 23, Mr. Albert Wells Hubbell, son of Mr. Ralph A. Hubbell, and Miss Renée Oakman, daughter of Mr. and Mrs. John Oakman.

Jenckes-Caldwell—On August 28, Mr. Robert Dore Jenckes, of Providence, Rhode Island, and Miss Elizabeth Caldwell, daughter of Mr. and Mrs. Brown Caldwell.

LaFarge-Mathews—On September 28, Mr. Oliver LaFarge, second, son of Mr. and Mrs. C. Grant LaFarge, and Miss Wanden Esther Mathews, daughter of Mr. and Mrs. Edward Roscoe Mathews.

Louderback-Clemons—On October 12, Mr. Darragh Louderback, son of Mrs. William J. Louderback, and Miss Constance M. Clemons, daughter of Mrs. Chester M. Kerr.

Lovering-Stevenson—On September 7, Mr. Joseph Sears Lovering, son of Mr. and Mrs. Joseph S. Lovering, of Boston, Massachusetts, and Miss Carol Stevenson, daughter of Mrs. Francis B. Thorne.

(Continued on page 69)

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SOCIETY

(Continued from page 68)

Weddings—Continued

Lumbard-Poindexter—On September 4, Mr. J. Edward Lumbard, junior, son of Doctor Joseph Edward Lumbard, and Miss Polly Poindexter, daughter of Mrs. Charles Edward Poindexter.

Lyons-Cameron—On September 7, in the Church of the Transfiguration, Mr. Alfred Basil Lyons, of Philadelphia, Pennsylvania, and Miss Brenda Perot Cameron, daughter of Mrs. Joseph P. Cameron, of Lanesboro, Massachusetts.

McConnell-Reynolds—On October 2, Mr. John William McConnell, son of Mr. and Mrs. Frank McConnell, and Miss Eleanor Pearson Reynolds, daughter of the Reverend Doctor Charles Lee Reynolds and Mrs. Reynolds.

McGuire-Ward—On October 5, Mr. E. Perkins McGuire, son of Mr. and Mrs. Clarence W. McGuire, of Chestnut Hills, Massachusetts, and Miss Katherine Ward, daughter of Mr. and Mrs. Stevenson Earle Ward.

Maury-Maury—On September 7, Lieutenant-Commander Robert Henry Maury and Miss Anne Fontaine Maury, daughter of Mr. Charles Walker Maury.

Miller-Coates—On September 7, Doctor Robert Murdock Miller, son of Mrs. John D. Miller, and Miss Mary Grace Coates, daughter of Mr. and Mrs. Arthur Coates.

Weddings—Continued

Pell-Tilton—On September 3, Mr. John H. G. Pell, son of Mr. and Mrs. Stephen H. P. Pell, and Miss Pyrma Tilton, daughter of Mrs. Herbert Clairborne Pell.

Potts-Wilks—On September 10, Mr. George Reynolds Hutton Potts, son of Mr. and Mrs. George H. Potts, of London, England, and Miss Janet Miller Wilks, daughter of Mr. and Mrs. E. H. Wilks, of Greenwich, Connecticut.

Rich-Cooke—On September 4, Mr. Raymond Thomas Rich, of Boston, Massachusetts, and Miss W. Frances Cooke, daughter of Mr. William A. Cooke.

Sater-Stevens—On October 3, Mr. Richard Francis Sater, son of Mr. and Mrs. Lowry Francis Sater, of Columbus, Ohio, and Miss Velma Idella Stevens, daughter of Mr. and Mrs. Frederic Cushing Stevens.

Selden-Childress—On October 5, Mr. Edward Gillett Selden and Miss Anne Mackay Childress, daughter of Mr. and Mrs. Avent Childress.

Thron-Beach—On September 4, Mr. Leopold Thron and Miss Laura Hearn Lancaster Beach, daughter of Mr. and Mrs. H. Prescott Beach, of Montclair, New Jersey.

(Continued on page 70)

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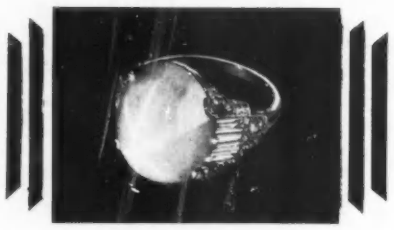

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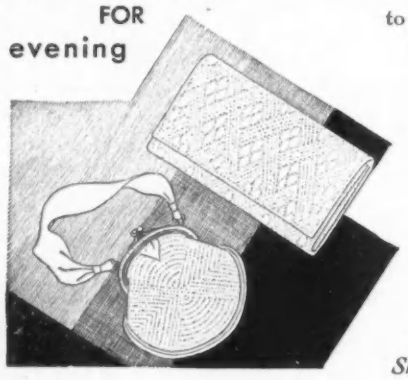

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SOCIETY

(Continued from page 69)

Weddings—Continued

Tripp-Dennett—On August 31, Mr. Borden Chase Tripp, son of Mr. and Mrs. Philip Tripp, and Miss Alice Dennett, daughter of Doctor Roger H. Dennett and Mrs. Dennett.

Turnure-Hatch—On September 4, Mr. Lawrence Turnure and Mrs. Whiton-Stuart Hatch, daughter of Mr. and Mrs. J. P. Whiton-Stuart.

Wilson-Smith—On September 3, Mr. Webb Wilson, son of Mr. and Mrs. Frank Miller Wilson, and Miss Muriel Lefferts Smith, daughter of Mr. and Mrs. Clarence Meserole Smith.

BOSTON

Clarke-Butcher—On September 5, Mr. George Leonard Clarke, son of Mr. and Mrs. Prescott O. Clarke, and Miss Marion Sherman Butcher, daughter of Mr. and Mrs. William Laramy Butcher.

Glavin-Slattery—On September 11, Mr. John Joseph Glavin and Miss Lillian Slattery, daughter of Mr. and Mrs. Francis E. Slattery.

Gustafson-Pearce—On August 31, Doctor Hobert Kenneth Gustafson and Miss Dorothea H. Pearce, daughter of Doctor Wilbur Martin Pearce and Mrs. Pearce.

Hoag-Phillips—On August 24, Mr. John Wesley Hoag and Miss Catharine Burrell Phillips, of Peterboro, New Hampshire.

Houston-Saunders—On August 24, Mr. George Cochrane Houston, son of Mr. and Mrs. David Houston, of Maplewood, New Jersey, and Miss Mary Bullard Saunders, daughter of Mrs. Joseph Henry Saunders.

Johnson-Churchill—On August 24, Mr. Ernest Albert Johnson and Miss Louise Churchill, daughter of Mr. and Mrs. James Henry Churchill.

Payne-Bufford—On September 4, Mr. William J. Payne, junior, son of Mr. and Mrs. William James Payne, and Miss Alice B. Bufford, daughter of Doctor John H. Bufford and Mrs. Bufford.

Wakefield-Paine—On September 10, Mr. G. Kennard Wakefield and Miss Julia Lee Paine, daughter of Mr. and Mrs. John Bryant Paine.

Whiting-Loveland—Mr. David Whiting, junior, son of Mr. and Mrs. David Whiting, and Miss Alice D. Loveland, daughter of Mr. and Mrs. Frederick H. Loveland.

BALTIMORE

White-Vanderpoel—On September 5, Mr. William Wilson White and Miss Frances Imogen Vanderpoel, daughter of Mrs. Granger Vanderpoel.

CHICAGO

Boots-Wardell—On August 23, Lieutenant-Colonel Norman Jay Boots and Miss Louise Fitch Wardell, daughter of Mr. and Mrs. Henry Fitch Wardell.

CLEVELAND

Bartlett-Creech—On September 10, Mr. Edward Totterson Bartlett, second, of Philadelphia, Pennsylvania, and Miss Florence Creech.

Jones-Barker—On September 14, Mr. Ralph Wickham Jones, son of Mr. and Mrs. Frank Herbert Jones, and Miss Juliet Barker, daughter of Mr. and Mrs. Frederick George Barker.

Mueller-Fuller—On September 5, Mr. Ralph Scott Mueller, junior, and Miss Lois Fuller, daughter of Mr. and Mrs. Ralph L. Fuller.

PHILADELPHIA

Bromall-Green—On September 1, Mr. John Martin Bromall, fourth, son of Judge Martin Bromall, third, and Mrs. Bromall, and Miss Florence Wolverton Green, daughter of Mr. and Mrs. Howard B. Green.

Collom-Newbury—On August 30, Mr. Samuel Harper Collom, junior, son of Mr. and Mrs. Samuel Harper Collom, of Germantown, Pennsylvania, and Miss Elizabeth Prudence Newbury, daughter of Doctor Nelson Edwards Newbury and Mrs. Newbury, of Scranton, Pennsylvania.

Handforth-Robins—On August 31, Mr. Stanley S. Handforth and Miss Nannie W. Robins, daughter of Mr. and Mrs. George Pepper Robins.

Weddings—Continued

LeConey-Luce—On September 5, Mr. William Everett LeConey, son of Mr. and Mrs. William G. LeConey, and Miss Marion Biddle Luce, daughter of Mr. and Mrs. Arthur W. Luce.

Spackman-Matthews—On September 4, Mr. William Mode Spackman and Miss Mary Ann Matthews, daughter of the Right Reverend Paul Matthews, Bishop of New Jersey, and Mrs. Matthews.

Warriner-Justice—On October 10, Mr. R. Dexter Warriner, son of Mr. and Mrs. Samuel Dexter Warriner, and Miss Inez Lewis Justice, daughter of Mr. and Mrs. Randolph F. Justice.

PITTSBURGH

Gwynne-Talbot-Peterson—On August 31, Mr. A. Evan Gwynne and Miss Barbara Talbot-Peterson, daughter of Mr. and Mrs. Harold Talbot-Peterson.

Parsons-Maccoun—On September 14, Mr. I. Manning Parsons, junior, son of Mr. and Mrs. I. Manning Parsons, and Miss Martha Hughes Maccoun, daughter of Mr. and Mrs. Andrew E. Maccoun.

ST. LOUIS

Childress-McElroy—On September 20, Mr. Fielding Turner Childress, son of Mr. and Mrs. L. Wade Childress, and Miss Ruth McElroy, daughter of Mr. and Mrs. Warren Finley McElroy.

Westlake-Hafner—On September 4, Mr. Samuel B. Westlake, junior, and Miss Katherine Hafner, daughter of Mr. and Mrs. H. F. Hafner.

WASHINGTON

de Streel-Lodge—On September 14, Mr. Edouard de Streel, of Belgium and Washington, D. C., and Miss Helena Lodge, daughter of Mrs. George Cabot Lodge.

Flood-Smith—On September 4, Mr. Everett Lindley Flood, son of Mr. and Mrs. Maynard Lindley Flood, and Miss Dorothy Ryder Smith, daughter of Mrs. Oliver Smith.

Jones-Fitzhugh—On September 2, Mr. Nathaniel Barnett Jones and Miss Louise Daintry Fitzhugh, daughter of Mr. and Mrs. Henry Fitzhugh.

Thompson-Simonds—On September 2, Mr. Lovell Thompson, son of Mr. Charles Miner Thompson, and Miss Katharine Simonds, daughter of Mr. and Mrs. Frank H. Simonds.

Weddings—To-Come

NEW YORK

Truex-Stoneham—On October 26, Miss Winifred Hewitt Truex, daughter of Mr. and Mrs. Charles Oakley Truex, of Montclair, New Jersey, to Mr. Malcolm Hugh Stoneham, son of Mr. and Mrs. Arthur Stoneham.

PHILADELPHIA

Mockridge-Harcourt—On October 19, Miss Beatrice Mockridge, daughter of the Reverend Doctor John Mockridge and Mrs. Mockridge, to Mr. G. D'Arcy Harcourt.

Winger-Van Bergen—On October 16, Miss Nina Frances Winger, daughter of Mrs. J. Bowman Winger, to Mr. George Loring Van Bergen, son of Mrs. W. P. F. Ayer.

Débutante Plans

NEW YORK

November 30—Tea dance at the Colony Club, for Miss Rosalind Kress, daughter of Mr. and Mrs. Claude K. Kress.

December 23—Ball at the Ritz-Carlton Hotel, for Miss Lois Salmon, daughter of Mr. Walter J. Salmon.

December 26—Dinner dance at Pierre's, for Miss Mildred Davis, daughter of Mr. and Mrs. James Morgan Davis.

January 1—Ball at the Ritz-Carlton Hotel, for Miss Jean Phillips, daughter of Mr. and Mrs. Ellis L. Phillips.

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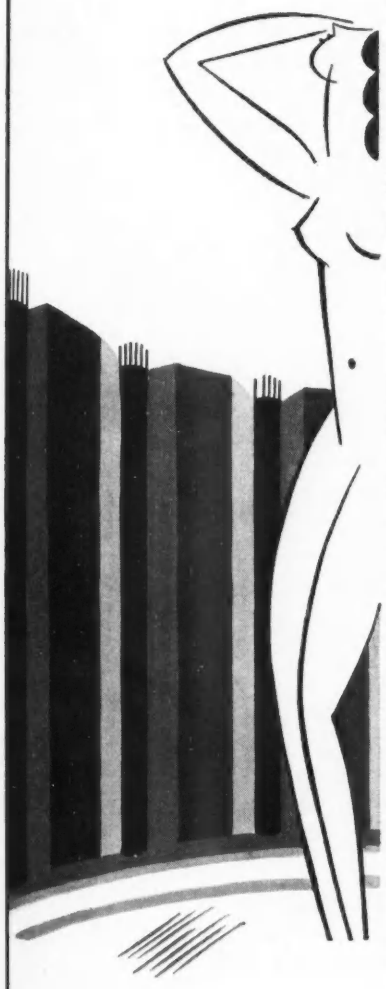

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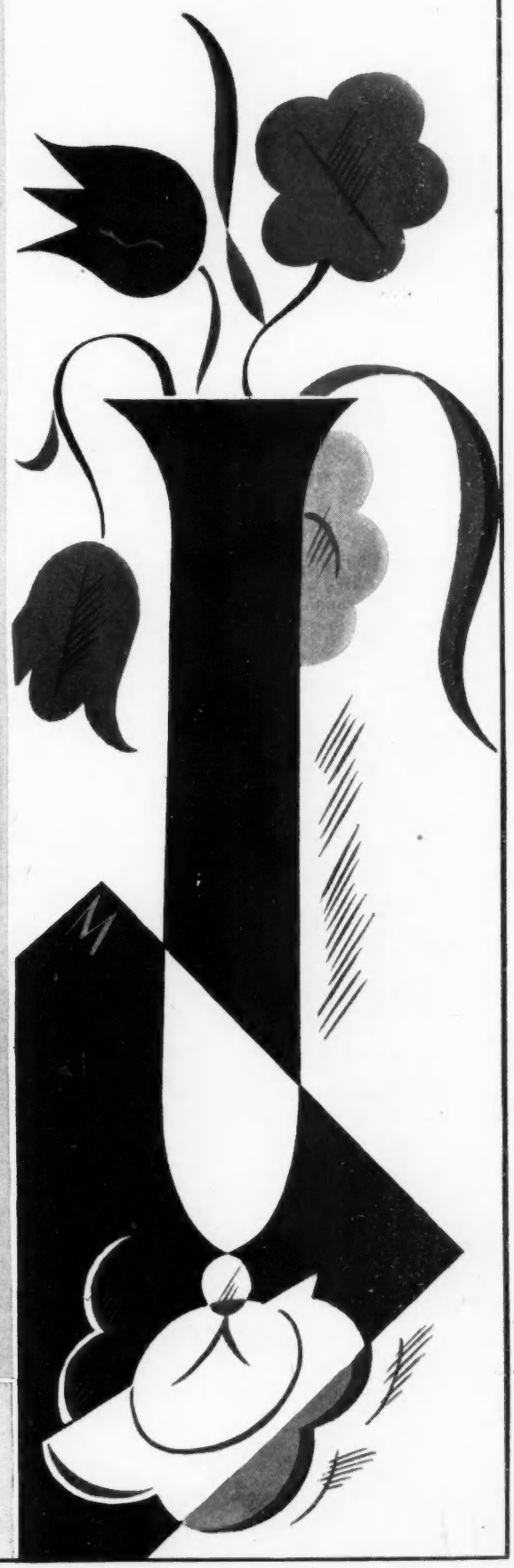

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NEW YORK CHICAGO

VOGUE

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OCTOBER 12, 1929
PARIS FASHIONS

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FRUITS and NUTS
A Jolly
Hallowe'en
Whitman's
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Cherries
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Pick of the Chabertes from France—sweet, sound, whole nuts uniform in flavor. In clusters wrapped in chocolate.
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Picked ripe from the Hawaiian crop. In a shell of chocolate with a center of syrup.
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With the matchless flavor of the soil and the climate of Hood River Valley in Oregon. Also a liquid center.
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Selected giant clusters from California. Dipped in fondant and then in milk chocolate—forming a liquid center.
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A tropic favorite imbedded directly in the famous Whitman chocolate, without fondant.
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Whitman's

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Each individual piece has a character of its own.

Each won a place in this very precious collection by its peculiar excellence and popularity.

Out of all the Whitman line (The Quality Group) this is the one selected to carry the jolly Hallowe'en wrap—

An Ideal Gift *for* Hallowe'en

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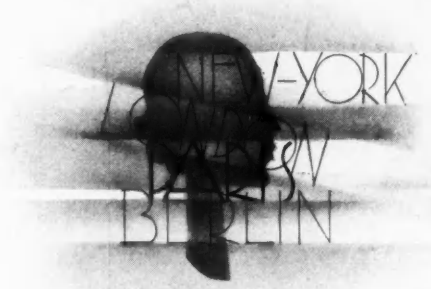


BUSY shears and busy brains have done it. Fashions have changed. There can be no doubt of that. Now the fun begins, coordinating and controlling all the new factors of the mode—the high waist, the long skirt, the new silhouette, the new figure. All of these details are the results of the new attitude, the attitude of the dress-makers towards women, and the attitude of women towards themselves.

The collections, even though they contained many lovely and charming dresses, have only shown the first feeble steps of the new mode. Now come development and perfection. Now comes the time to watch, from week to week and from month to month, the progress of fashion—how the new problems of proportion are going to be solved, how dresses can be intricate without being fussy, how clothes can be soft without being sloppy, how clothes can be rich without being stodgy, how clothes can be expensive without being vulgar—and then, most important of all, to take these results and solve your own problem.

For, remember, no mode has ever happened overnight. All fashions—the Directoire, the Empire, the mode of the 'Eighties—had their periods of development and their periods in which the smart world adopted them gradually and made them its own. The mode of 1930 will be as definite a mode as any of these, with lines as distinctive as the straight lines of the post-War mode. But, to be successful, women must learn to wear it—must change their view-point, train their eyes, study their figures with a new standard in their minds. And these new lines will prove to be a perfect expression of feminine charm.

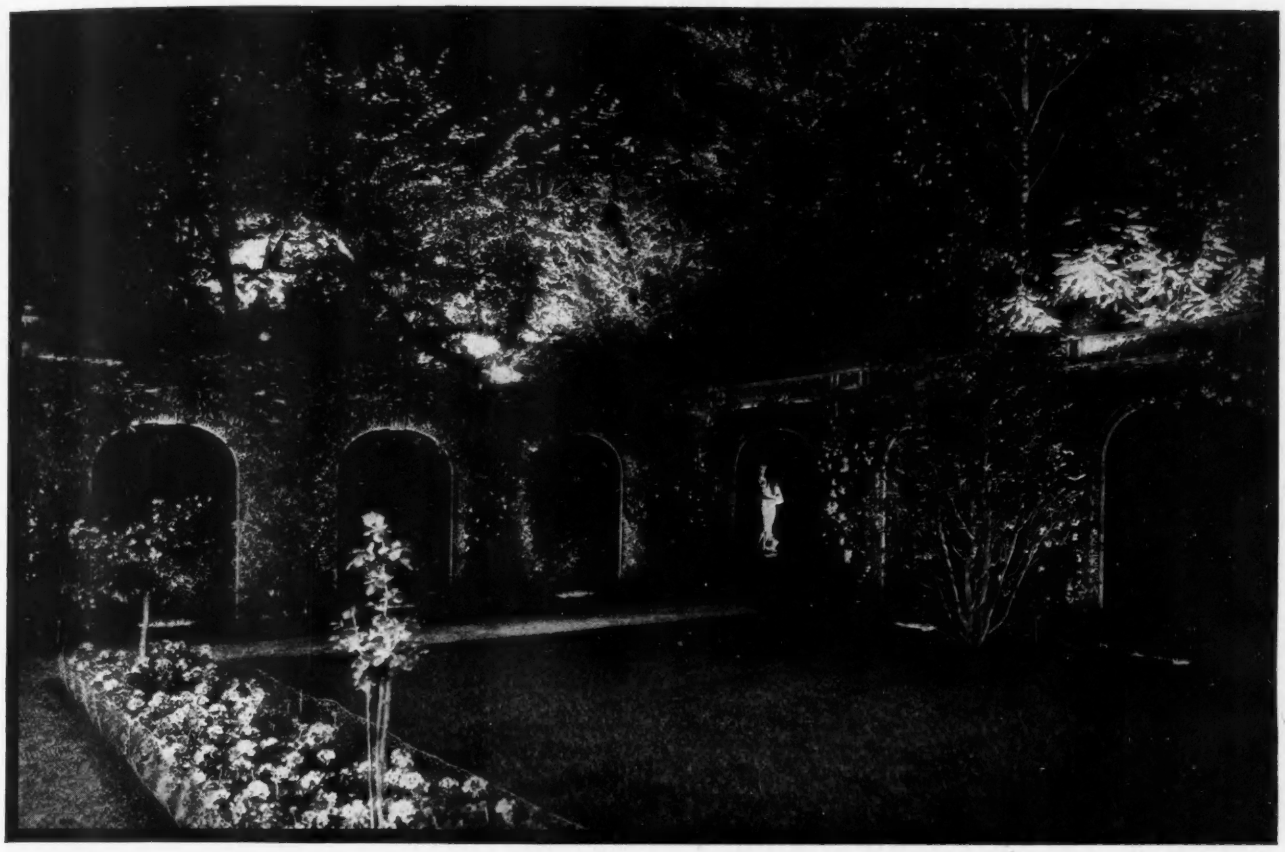
That is where Vogue comes in—Vogue, which first mirrored the new mode of 1929-30. Its pages will show you how to make it your own.

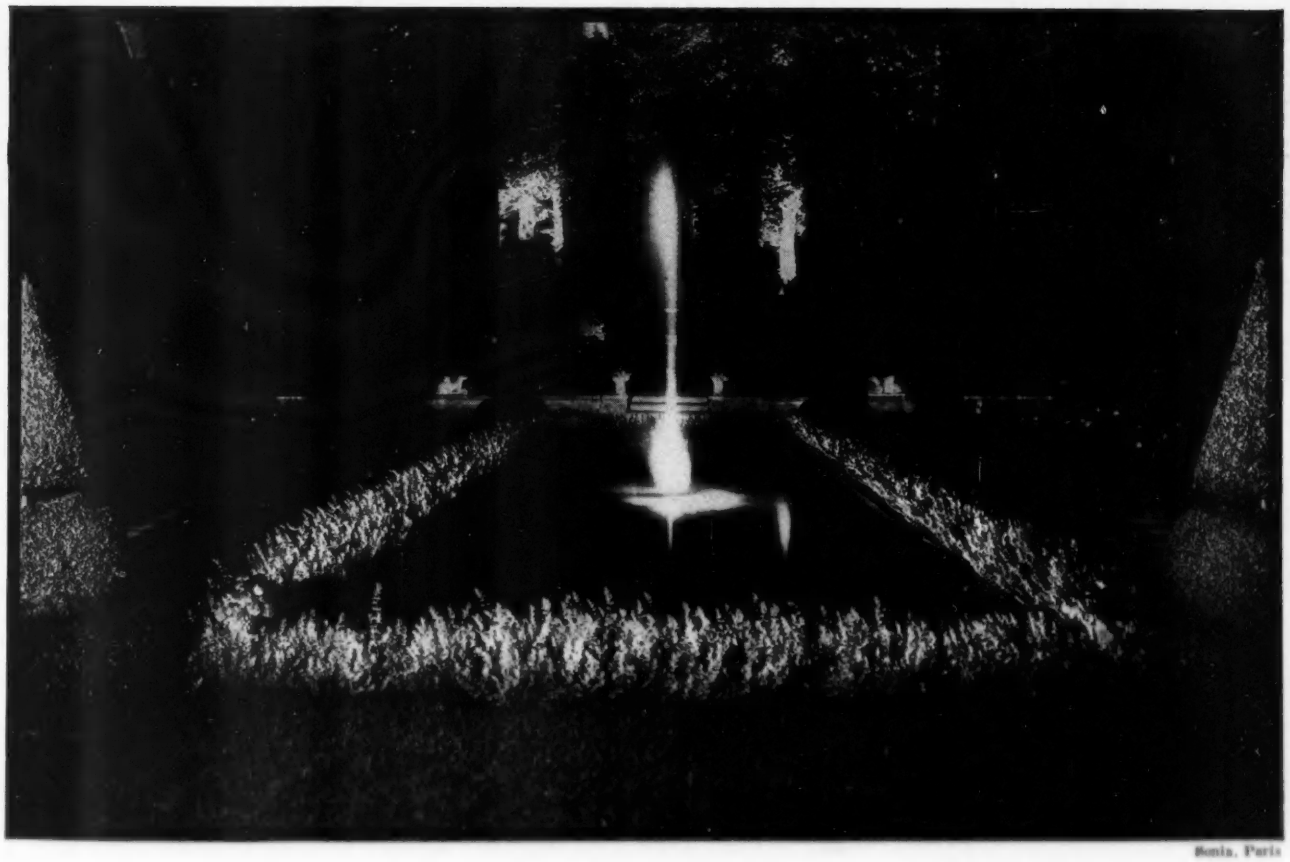
VOGUE'S-EYE VIEW OF THE MODE

Steichen

MRS. CHARLES E. MITCHELL

Mrs. Mitchell, who was formerly Miss Elizabeth R. Rend, has two children, Miss Rita and Master Craig. She is actively interested in the musical education of the younger generation and is chairman of the Philharmonic Children's Concerts. During the season, this society arranges special concerts for children, given by the Philharmonic Orchestra under the direction of Ernest Schelling





Semia, Paris

(TOP) THE BARONNE DE ROTHSCHILD'S ROSE WALL

(BOTTOM) LADY MENDL'S LIGHTED FOUNTAIN

Steichen

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THE PARIS MODE CHANGES AT LAST

THERE is a new mode in Paris—undisputedly new and different. And these new fashions are the triumph of the young athletic girl over every one in the world: creators, smart women of acknowledged position, and the dress industry at large.

This new mode is by no means a flapper mode. The new fashions are for women, who, at any age, now achieve a young appearance. The new fashions are not only distinguished, they are distinctive. No longer will every one be dressed alike. The new fashions do not lend themselves to quantity production; they take the most expert dressmaking to make and fit. All this means that it will be rapidly evident that uniformity is dead. There will be a new autocracy of dress—everything will not be for every one.

One thing is certain: the high waist and the longer skirt are with us. When Patou and Chanel both show collections based on these proportions, the general fashion must follow inevitably.

There are some low-waisted, short-skirted dresses in Paris today, but they mean nothing at all. It is not that they are bad dresses, they aren't; they are just as good as any low-waisted, short-skirted dress ever was. The tragic fact is that these dresses have just stood still while Fashion has moved on. In passing by, Fashion has not kept to one road. Fashion is dividing its forces. Both fly the high-waist and the long-skirt flags, but they are moving in opposite directions. To the right is the day mode, charming and practical, and to the left is the evening mode, beautiful, but difficult.

Let's go first to the right.

To begin with, in some strange way, there seems to be a little less of an absolutely defined sports mode. There are fewer actual sports clothes, and more clothes for general wear that are based on the sports foundation: variations of the one- or two-piece dress with jumper, cardigan, jacket, three-quarters or long coat. The formal day dress, even if intended for late afternoon, does not look right, except when it stays indoors. With the evening mode extravagant enough to satisfy any and all feminine longings, the uneven hem-line on the street is wrong and looks it—and most daily lives are lived busily and in the street. Black crêpe de Chine dresses are, of course, as lovely as they have always been. This is certainly the afternoon mode at its best. Good coats that speak exclusively of town are rare. The best are in black and trimmed with astrakhan, breitschwantz, or fox.

Even if the women are going to wear very elaborate dresses at night, they don't yet seem ready to change their clothes frequently

(Right) Jean Patou designed "Castor," a beaver coat of decided chic, which, in spite of its full, loose lines, combines with a dress of dark beige light-weight woollen to make a smart winter ensemble. Stitched bands separate the gradually flaring sections of the skirt, which has the new length and higher waist-line. The tabs are details much in evidence this season; Hattie Carnegie

(Extreme left) "Prise Directe," from Martial et Armand, has godets cut in one with the wide bands that mould the natural waist-line, falling in long lines and balanced by the scarf collar. The dress is of black crêpe marocain and has an onyx-and-diamond pin; from Altman

(Left) "Misset" is a new black crêpe de Chine frock from Martial et Armand. Gathers indicate the natural waist, and bows stress the pointed sides of the tunic bodice to which is attached the finely pleated bias section that forms the graceful low-pointed skirt; from Bonwit Teller

SKIRTS DESCEND FOR AFTERNOON

in the daytime. That's why these day ensembles, very akin to sports clothes, which are all right for almost anything at almost any time all day long, are so good. They are in their proper place. The sports mode is, as usual, largely based on tweeds, jerseys, and mixed woollens. Tweeds are full of new wonders this year. They can be as light as a feather or as heavy as a rug; soft and smooth or rugged and bumpy, tightly woven or loosely knitted. Yes, knitted is the right word, since many tweeds masquerade as jerseys, and, as for the jerseys, they aren't at all slow in returning the compliment. This is the year of jersey-tweeds and tweed-jerseys. And every colour combination seems right, with every and any colour, both as a foundation or as an accent.

To begin with, there is black-and-white. And, remember, black-and-white is as good a combination as it has ever been, throughout the en-

(Right) One of Chanel's youthful black crêpe marocain dresses for day wear is called "61." The tunic bodice, which repeats the flare of the skirt, is belted at the natural waist. There are rhinestone buttons and rhinestone eyelets and buckle on the crêpe belt. From Best

(Extreme right) On Chanel's "11," a cape yoke and pleated white piqué touches at the neck-line and wrists, cut up like carnation petals, are inspired details. The dress is of black crêpe marocain with a slim silhouette. There is a rhinestone-studded black crêpe belt. From Best

tire day mode. Lelong has excellent examples, this being a combination he has always favoured and featured. Grey-and-black, when the grey is a mixture, such as black, grey, and white, is excellent this year. Molyneux and Worth both stress this combination. And, then, there is brown-and-white, which is certainly the most popular combination for mixed woollens (it does not extend to other fabrics); and there is black, white, and red, and then all the combinations of brown, beige, and red; then, the reds, greys, and blues, and blues, greys, and whites; the greys, greens, and blacks; and the blacks and yellows. These combinations go on forever.

The patterns are just as varied, with a sort of little waffle check very much in the lead. Meyer features a fabric that is dotted with little figures, like T's upside down. There *(Continued on page 196)*

THE VERY HIGH WAIST FOR DAY

NEW COATS HAVE CAPES

(Right) The most supple quality of Persian lamb is used for "Moscou," Jeanne Lanvin's slim fur coat with full sleeves that narrow at the wrists. The use of one fur only, the simple elegance of line, and the fact that it is all in black give it exceptional distinction

(Left) Chéruit's "Je t'attendais" is a black broadcloth coat with a full cape back bordered with grey astrakhan, which also forms the draped collar. The luxurious use of fur is typical of the season, and the cape is characteristic of the detail at the back of fashion; from Bonwit Teller

(Above, left) Augustabernard's afternoon coat of black velours léda, "No. 453," has a short cape back, partly bordered with Persian lamb. The same fur forms the curved bands at the cuffs and the standing collar. No coat is smarter for town wear, this season, than one that is all in black

(Above, right) Augustabernard uses black railykasha for this afternoon coat, "459." It has a slightly circular cut, given by an incrustation down the front, and further interest centres on the cuffs of black caracal, turned back on themselves. The collar is of the same fur; from Bonwit Teller

(Left) Schiaparelli's straight coat of black woollen material, "396," has a capuchin back lined with soft ponyskin that also faces the standing collar. Detail at the back is an outstanding feature of the new mode and is particularly well suited to the softer lines

THE RICH USE OF FUR

(Above, left) The deep cuffs and the collar of Molyneux's afternoon ensemble, "42," are of civet-cat, a smart fur this season. Jersey bouclette, a soft, spongy fabric, is used in black for the two-thirds length jacket and the wrapped skirt, in green for the blouse; from Thurn

(Above, right) On Molyneux's "51" and "51A," white ermine as a trimming for a black cloth coat illustrates the continued chic of this colour combination. The fur forms the collar and cuffs, and a scarf gives a white accent to the black crêpe dress; coat from Bonwit Teller

(Right, centre) Nothing could be more distinguished for autumn days than Molyneux's "No. 5," a two-piece costume of black andrelia combined with black Persian lamb. The fur is used to edge the separate bolero, form the cuffs and outline the drapery of the bodice; from Kurzman

(Right) In Molyneux's "No. 6," the black breitschwantz cardigan jacket finds an excellent foil in a dress of dull black wool crêpe with edging and motifs of black silk braid that echoes the luminous quality of the fur. Gathers indicate the waist, and stitching holds the pleats; from Kurzman

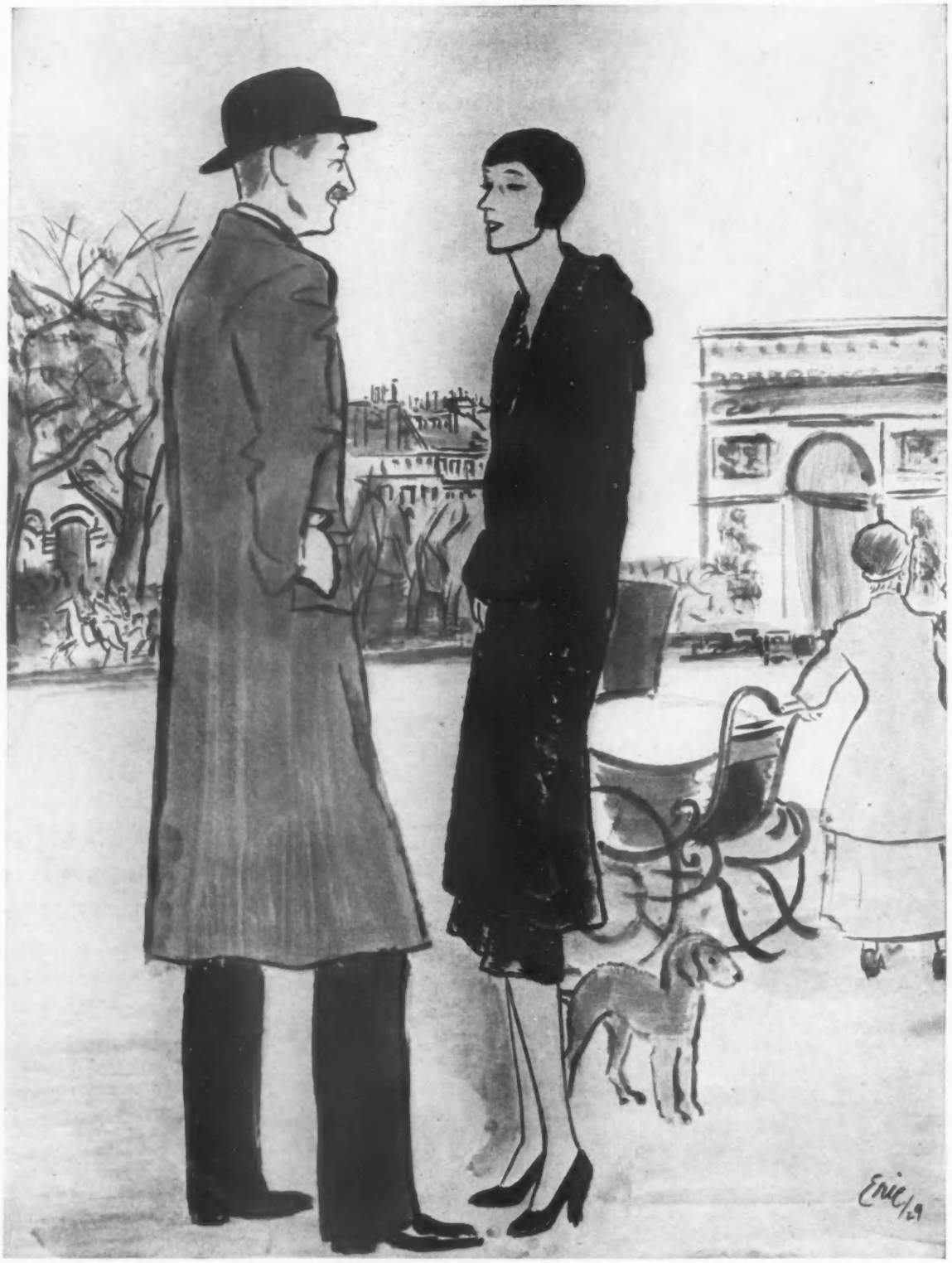
Hoyningen-Huené, Paris

(Above) The excellent lines of Chantal's smart wrap-around dress, "Bouclette," are made possible by the interesting fabric—the new bouclé tweed in black and beige. Black silk stitching outlines the geometric cut; the black suède belt is placed above the hips; and the buckles are of silver metal; from Altman. With this attractive costume is worn a flexible beige fabric hat, from Maria Guy. The photograph was posed by the Princesse Belosselsky (Opposite page) Brown-and-beige tweed in a mixed chevron and diagonally striped weave is used for "Twick," Chantal's sports dress with a tied sash belt of the same fabric. Creased godets give an interesting line to the front of the skirt; from The Sports Shop for Women. The stitched tweed hat with woven borders is from Maria Guy; the box calf shoes are from Hellstern

NEW TWEEDS FOR TOWN WEAR

AN OUTSTANDING FASHION

Hoyningen-Huené, Paris



A SUIT OF SUPPLE FUR

Jean Patou's distinctive ensemble, "Black Karakul, "has a seven-eighths length coat of very supple black caracal, a skirt of the same pliable fur, and a flesh coloured satin blouse. The collar knotted nonchalantly in back and the slight side flare of the coat are new points

THE FLUID SILHOUETTE

White ermine accents the fluid silhouette of this black velvet evening ensemble, "Veuve Joyeuse," by Jean Patou. Ermine outlines the edge of the three-quarters length coat, the cuffs come up over the elbow, and a knot of ermine indicates the waist-line; from Bergdorf-Goodman

THE MODE FOR EVENING

AND now to the left! (We have already described the road to the right taken by Fashion—the daytime mode—, on page 77.)

There is only one place to begin the story of the long evening mode, and that is *chez* Jean Patou. His evening dresses are unusually beautiful. They are all short-waisted, slim, and have long skirts touching the ground and even dragging on the floor, generally doing so in uneven points all round. All of these dresses have one great characteristic: whether they are made of plain chiffon, in colour or in black, of satin, of velvet, or of printed chiffon or gay supple lamés, they are all youthful and perfected expressions of the excellent idea that has been maturing in Mr. Patou's mind for some time. That was the great strength of Mr. Patou's collection. There was no "playing safe." It was a successful and beautiful example of "take it or leave it," and the entire world has taken it and liked it.

There is a definite, and yet an indefinite, loveliness about the new dresses that words can't do anything about. But look carefully at the drawings in Vogue, and you will understand why women everywhere have fallen in love with them—high waists, slim hips, long skirts, and all. The evening dresses that only drag on the ground in the back like a peacock's tail are now a passing story.

This is the season when every dress must have its coat, and the coats of these Patou dresses vary greatly. Some are very short, like the coat of the black velvet ensemble called "Veuve Joyeuse," in which the white ermine has unusual beauty and strength as an accent against the trailing black mass of the velvet. This is illustrated on page 85. Then, there are the three-quarters length coats, such as those that accompany the soft lamé dresses, of which Vogue showed one called "Fugue" in the September 28 issue, on page 61. This was made of a red-and-gold supple brocade and trimmed with sable.

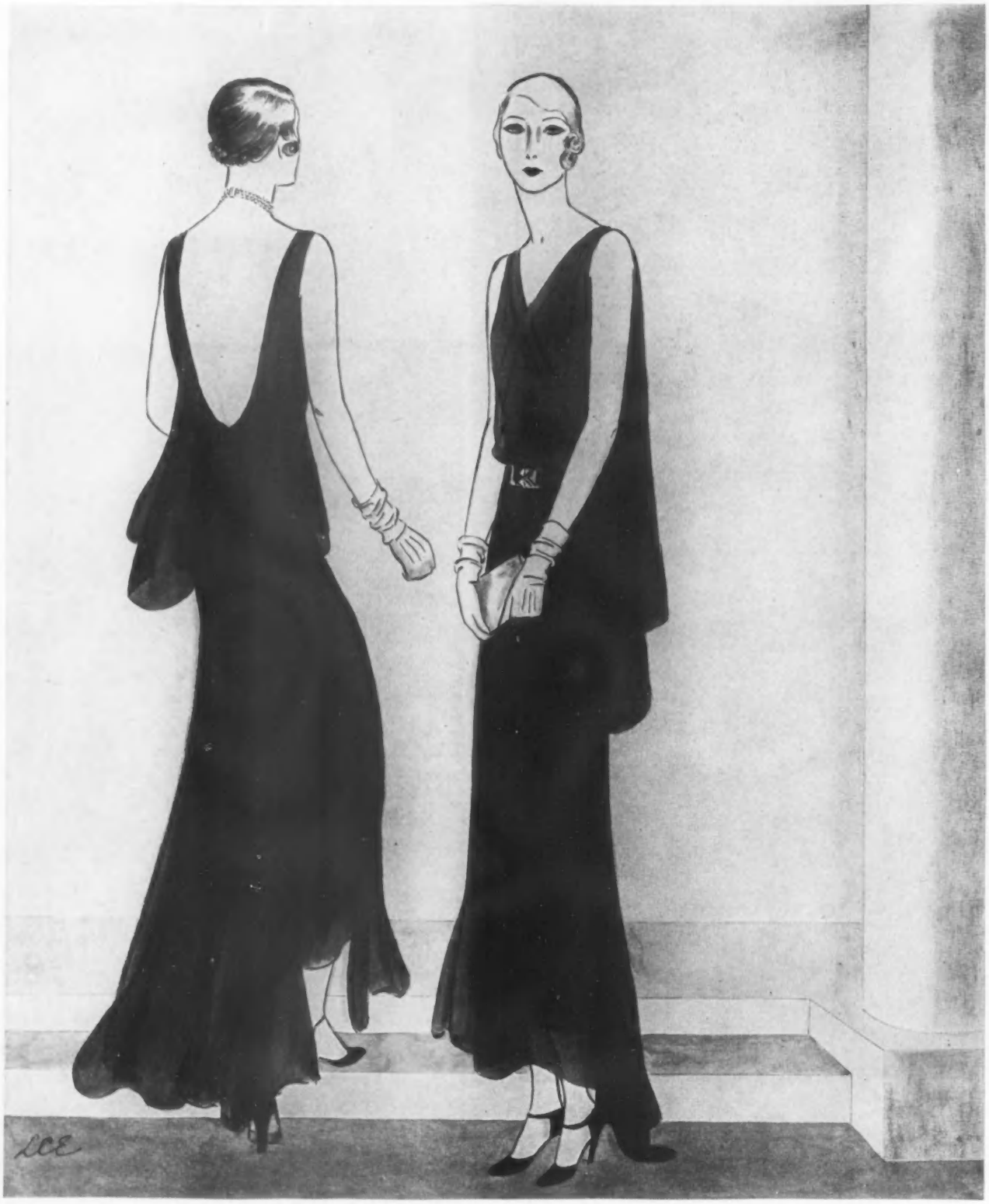
In the same number, on page 60, Vogue also showed the very, very long coat with the silver fox collar that is novel, not only because of its length, but because the entire coat is made of breitschwantz. The collections all go to prove that any sort of a coat, cape, or wrap is right this year, in so far as length goes. And they are of every fabric and fur—velvet, velveteen, satin, lamé, lamé moire, and plain moire; heavily cuffed and *(Continued on page 200)*

Hoyningen-Huené, Paris

In "Do Mi Sol," Chéruit's new evening wrap, black moire is dexterously handled to give becoming lines, and a new standing collar of mink frames the face. Groups of shirring hold in place petal-like circular panels faced with black satin. This is one of the luxurious evening wraps that are delightfully inevitable in an evening mode of great elegance and femininity. These wraps are of every length, from long to short, and of every degree of warmth and practicality, but a sumptuous feeling pervades them all, and the majority are lavishly trimmed with beautiful fur; wrap from Stewart

These photographs illustrate two of the new silhouettes in tulle. The frock shown above, "Envolée," from Goupy, is of white-dotted navy-blue tulle, with a high waist-line, transparent drapery, and a chou bow; from Kurzman. The diamond necklace, of very new design, and the bracelet are from Mauboussin. At the right is "Méditation," Lucien Lelong's dress of black tulle embroidered with flat jet paillettes. The low-placed peplum and short-sleeved jacket are new; from Anna Tappé. The bracelet, ring and vanity-case are from Boucheron

Hoyningen-Huené, Paris



(Above, left) Slim length is given to this Jean Patou dress of black georgette crêpe, "Que Sais-je," by the two rows of long circular panels that are slightly shorter in front than in back. Other panels, echoing the line of the skirt, are attached to the deep oval back décolletage; from Jay-Thorpe. (Above, right) "Amour-Amour," by Jean Patou, is a dark dahlia georgette crêpe dress, illustrating the designer's new evening line in the short bodice, belted natural waist-line, moulded hip, and extreme length; from Wanamaker

HERE IS THE NEWEST SILHOUETTE FOR EVENING

LONG DRAPERY FALLS FROM A SLIM, HIGH WAIST-LINE

(Above, left) Chéruit firmly drapes "Digne de Vous" around the natural waist-line, securing it by a large, slanting bow. The definite outlines of the black ciré satin bodice contrast with the transparent panels of black starched chiffon; from Bergdorf Goodman. (Above, right) "Dernière Mode," a black moire taffeta dress from Chéruit, has extremely narrow shoulder-straps that allow the interest to centre in the waist-line décolletage and the gradually increasing fulness of the petal skirt; from Lord and Taylor

Worth has made blue, red, and gold satin lamé, woven in a beautiful pattern, into an evening ensemble called "La Danse," a model of such unity that the long coat merges almost imperceptibly with the bottom edge of the accompanying dress. The deep shawl collar of the coat is of mink

LENGTH FROM WAIST TO HEM

"Espoir," designed by Worth, is a black panne velvet dress of such extraordinary suppleness that, even through the introduction of a flounce and train, it maintains an unbroken, flowing line. Here, again, is the high waist-line, belted for emphasis, and the long skirt with an uneven hem

Pale blue taffeta faille, brocaded with pastel flower motifs, is used for a lovely and important Louiseboulanger evening dress, "No. 67," which introduces an interesting new line into the slim princesse silhouette through the softly folded drapery that swathes the hips; from Lord and Taylor

TRAINS AND LONG PANELS

Two rectangular panels form the train of this rose-red velvet dress, "No. 78," designed by Louiseboulanger. The very new neckline treatment is interesting, as is the skilful hip drapery, which is emphasized by the addition of a large velvet flower in a deeper shade of red; from Bendel

Premet's evening dress of white velvet, called "Ombres Blanches," is handled with Grecian simplicity. The long tunic is gathered up and knotted at the waist-line and falls in long folds with a movement that is carried on around the skirt by the circular flounce

WHITE STATUES COME TO LIFE

The simplicity of the bodice is sustained throughout the length of Jean Patou's white crêpe romain dress, "Énigme." Godets, developed from the incrustations moulding the hips, emphasize the flowing downward line of the skirt; from Franklin Simon

SKIRTS HAVE MOVEMENT AND LINE

(Right) Premet's "Le Hic" is of heavy black satin lightly scattered with leaves of gold and silver lamé. The horizontal pleats that give a bolero effect to the short bodice become interlacing hip bands above long pointed godets

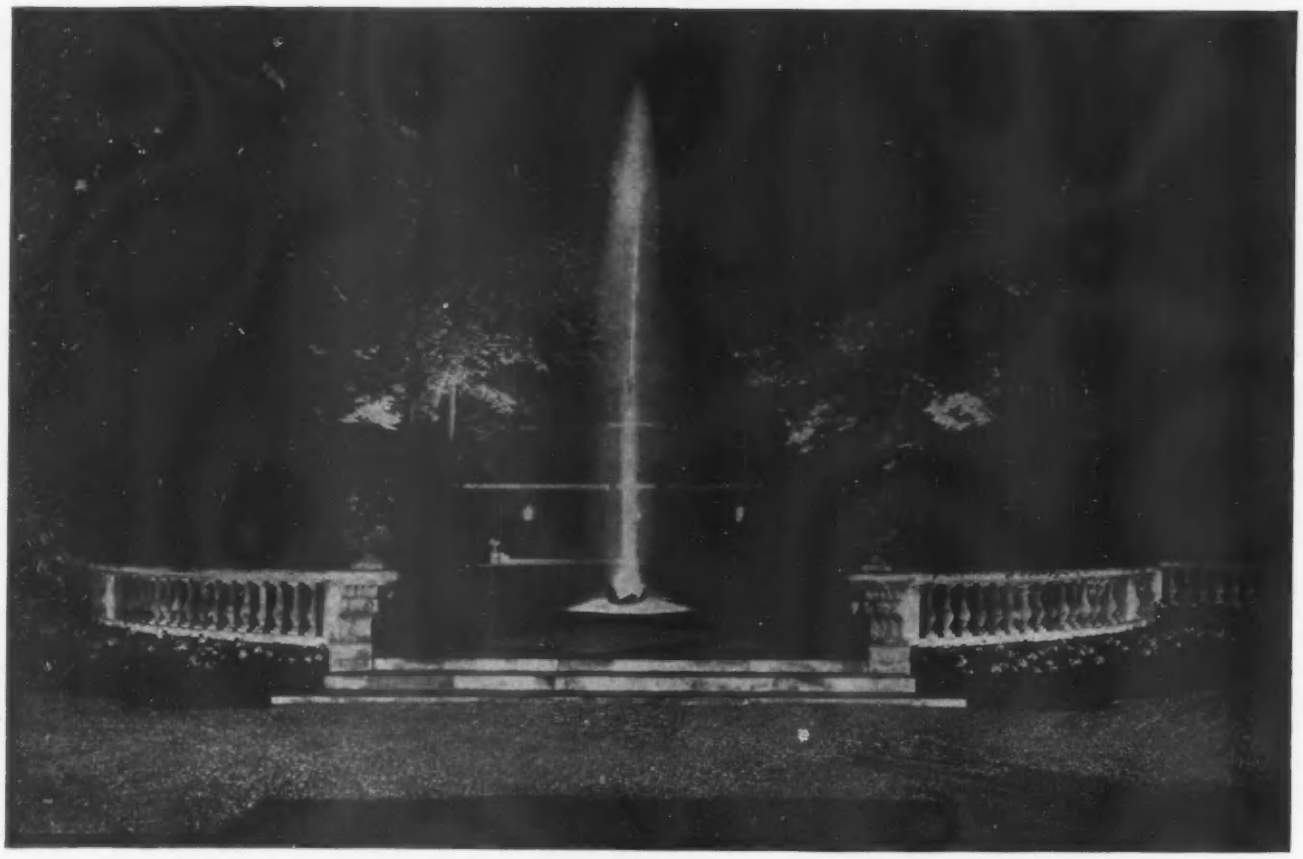
(Extreme right) Lucien Lelong uses the same black satin lunasol for "Hermione," a dress of great simplicity of treatment. The line departs from the column of the body only in the trailing side panels; from Frances Clyne

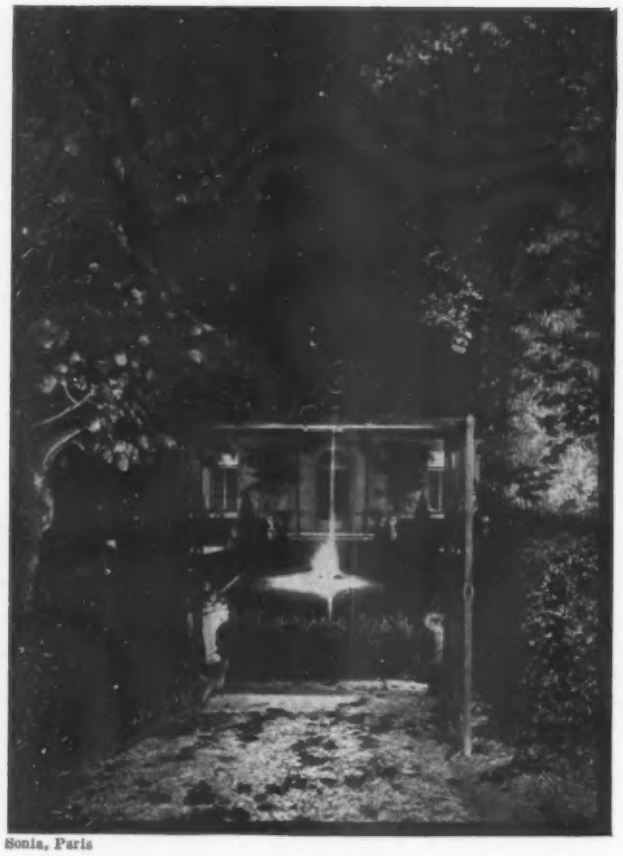
LAMÉ BROCADE SATIN

(Extreme left) In "Sirène," Lucile Paray uses ermine for a lovely and sophisticated evening coat that wraps around the hips with a long, smooth line, in decided contrast to the softly flaring cape that is cut in one with the sleeves

(Left) The deep swinging cape and the scarf collar knotted smartly under the ear make "Fantaisie" a wrap of youthfulness and chic. It is a wrap-around Yvonne Carette model of black breitschwantz; from Saks-Fifth Avenue

NEW EVENING COAT LENGTHS





Sonia, Paris

THE LIGHTED PAVILION AT "VILLA TRIANON"

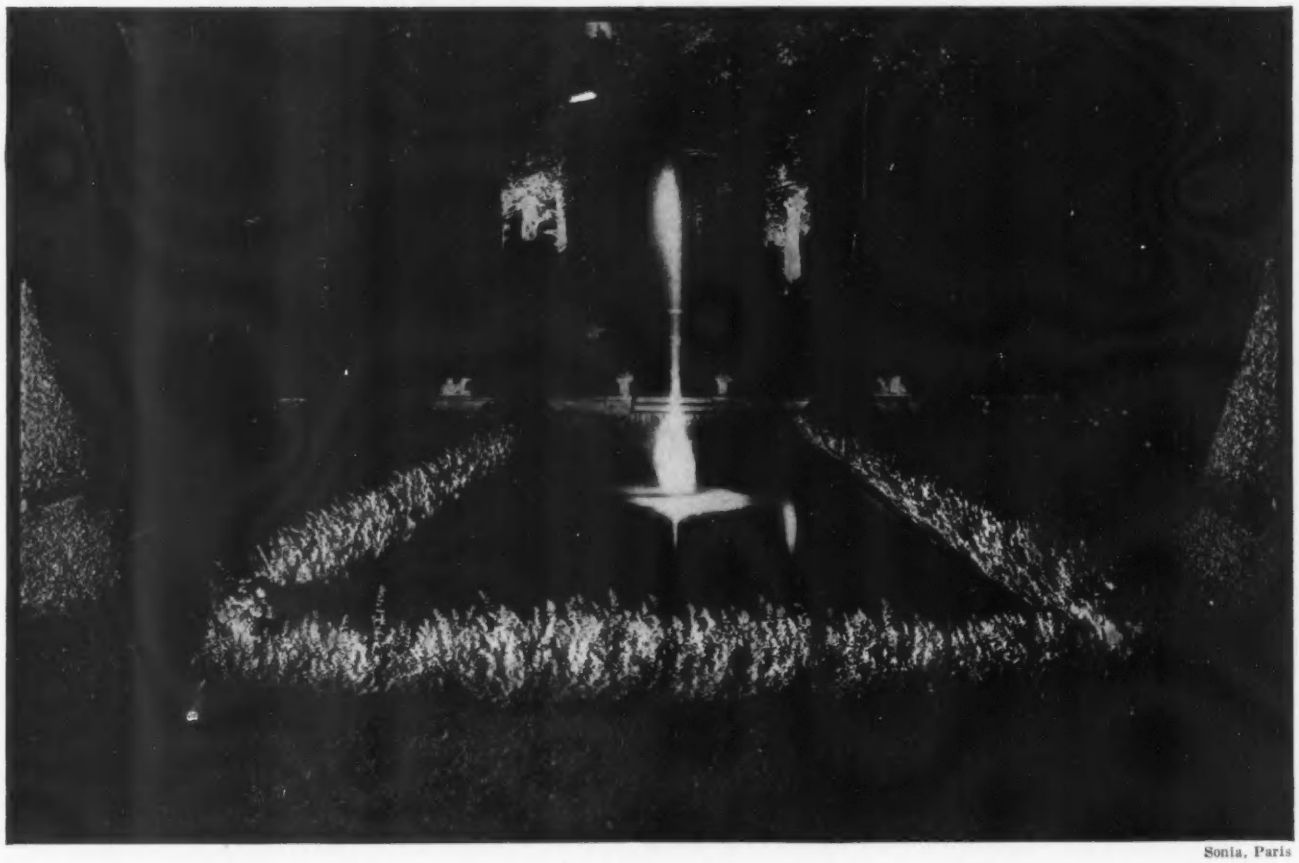
GARDEN ILLUMINATION

EXCEPT for the momentary illumination of fireworks and Bengal lights, gardens, by night, have usually remained enveloped in darkness—until the advent of the lighting genius, Rudolf Wendel, who created the fairylike illusions reproduced in the photographs on these two pages. But the beauty of the modern illuminated garden, unlike the garden revealed by fireworks, is a thing that endures. Once the installation is complete, it can be enjoyed from dusk until dawn.

This fairylike effect is produced by the miracle of electric lighting—plus the genius of the artist. Wendel has a way of producing light and of successfully concealing its source. The eye of the camera picks up many things not visible to the naked eye, so it is important to remember that the effects in these photographs, lovely as they are, are not half so mysterious as they appear to the actual observer.

Combined with the mechanical perfection of Wendel's art is a great sense of taste, and it is this sensitive quality that turns a garden at night into a fairyland, whereas, under another touch, it might become only a vulgar display. Artificial *(Continued on page 156)*

(TOP) THE BARONNE DE ROTHSCHILD'S GARDEN



Sonia, Paris

(TOP) THE BARONNE DE ROTHSCHILD'S ROSE WALL

(BOTTOM) LADY MENDL'S LIGHTED FOUNTAIN

Steichen

EDWARD STEICHEN

Steichen, during the formative period of his career, was a successful painter, as well as photographer, practising his art for the most part in France. He was one of the first men to bring to us from Paris the message of so-called "Modern Art"—art that resulted from the artistic adventures of Cézanne, Van Gogh, Gauguin, Matisse, and Picasso. After the War, during which he was in command of the Photographic Section of the American Air Force in France, he gave up painting to devote himself exclusively to photography, in which medium he and his friend, Alfred Stieglitz, had achieved supremacy. The world is more and more regarding him as the outstanding photographer of our day. For the past seven years he has been photographer-in-chief of Vogue and Vanity Fair. Under the banner of the J. Walter Thompson Company, he has also definitely advanced the æsthetic quality of photography in magazine advertising. A biography of him by Carl Sandburg, soon to appear in New York, will include facsimile reproductions of many of his best photographs

A FASHION PHOTOGRAPH

BY EDWARD STEICHEN

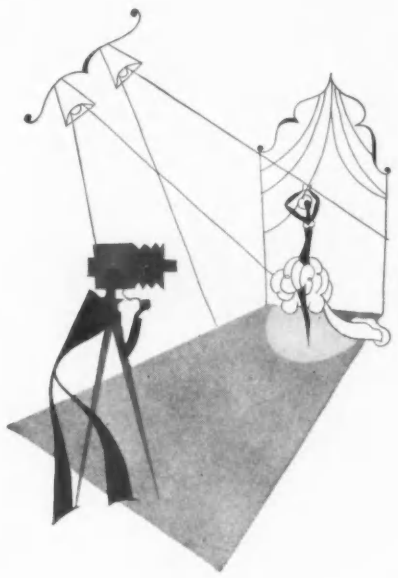
CLICK-CLICK. The hyphen between these two words represents the instant during which the camera shutter was open and the lens has mirrored and transferred the contours, the lights, and the shadows of the object upon which it was focused, to the sensitive film. A lens functions without opinion, prejudice, or partiality. The intelligent use of this instant lens function constitutes good photography.

One of the various advantages the technique of photography holds over the technique of painting is the supreme ability of the lens to record a given instant. In the production of a fashion photograph, the given instant is not a normal happening—like the sunset, a landscape, or a street scene—which may be photographed as the result of sensitive observation and patient waiting. The fashion photograph is more complex, as it is the picture of an instant made to order.

A fashion photographic sitting is one of the results and expressions of the combined fashion information service gathered by the editorial staff of Vogue in Paris and New York. This information is resolved into concrete form here in New York, as the editorial offices prognosticate the New York fashions and make their selections for pictures from the various importations.

On the day of the fashion sitting, these selected creations are sent to the studio. Editorial staff, models, importers, and jewellers arrive, along with messengers bringing bundles and boxes, gowns, wraps, hats, shoes, jewels, and accessories. Then begins a turbulent activity in the dressing-rooms. What may casually seem to be hectic chaos is, in reality, an orderly, preconceived process of fitting the fashion material and model to the picture. Keen, knowing editorial eyes calmly dominate the work. When a given subject begins to take shape, editorial eyes and camera eyes consult and coordinate the fashion idea with the photographic idea.

In the studio, camera assistants and an electrician have set cables, lights, and backgrounds into prearranged positions. Everything is planned for mobility, as mobility makes for speed in studio action. When the final touches have been added to perfect the model's appearance, in the dressing-room (a matter of great detail, since lines, accessories, the length of the gown, its proportions, the type of shoes and gloves, the size and suitability of every jewel, the arrangement of the hair, must be right), activities are transferred to the studio.



Then begins the building of an atmosphere of tense, enthusiastic activity, a prime factor in the quality of the final result. In addition to directing the activities of his assistants in the adjusting of lights, camera angles, and backgrounds, the photographer plays the clown, the enthusiast, the flatterer. He acts and talks all these things while his mind is watching the building up of the picture—its lights, shadows and lines, its essential fashion photograph requirements—distinction, elegance, and chic. He must instil a thrilling interest into himself, the model, the editors, the helpers, so that all eyes and senses are in alert activity. A lapse into boredom is apt to prove fatal. And at this time, speedy activity is an effective preventive of boredom.

The picture begins to take form. A background angle is shifted, lights are swung into place, accentuating line and illuminating textures. The photographer visualizes the final printed page in Vogue. The model has taken on the colour and spirit of the occasion. An approving editorial nod; then a final splash of a light brings the required aliveness of pattern. There is a swift appraisal of the entire composition. A smile, a word, a gesture to the model. "Splendid." Click-Click.

Steichen

THE STATUESQUE LINE

Lenief shows the new emphasis of the lines of the body in this dress of black crêpe de Chine, which is tightly moulded from the waist to below the hips. The waist-line dips in front, and the skirt reaches eight inches below the knee. Felt and satin are combined in the Agnès hat with the smart shallow crown and the brim drooping on one side in a circular ripple of satin; dress and hat from Hattie Carnegie; jewels from Mauboussin

STAGE AND SCREEN

BY DAVID CARB

IN THE OLDEN DAYS, so far away in space and so near in time, it was the custom of many novelists to head each chapter with an appropriate descriptive or atmospheric line or two of verse, usually not their own. Were we adhering to the custom, we should go to William Wordsworth for our quotation and insert at the top of this page:
"Thy hungry barkings to the hymn
Of joy . . ."
From which it should not be difficult to infer that this article is to be concerned chiefly with the talkies.

The first three words of the quotation are relevant. But the noises that issue from the studios, though overflowing with joy, could not be called, even by the most lavishly paid devotee, a hymn. However, the words convey the atmosphere.

The same week that Murray Anderson chose to introduce his "Almanac" to Broadway saw the première at the Astor of the first screen musical revue. Since they aim at the same goal and use the same approach, a comparison of them should throw a clear light on the difference between stage and screen. In both, a dazzling galaxy of star performers are gathered together and permitted to display the particular gifts for which they are noted. In both, pictorial effect reaches a high level. On both, prodigious sums of money have been spent. Both are unusually successful at the front door and from the back.

The roster of the "Hollywood Revue" holds such names as Marion Davies, Norma Shearer, Bessie Love, Conrad Nagel, Lionel Barrymore, John Gilbert, Marie Dressler, Charles King, an Albertina Rasch ballet, Joan Crawford, Buster Keaton, and a dozen more of equal prominence.

Mr. Anderson has enlisted under his banner, among many stars, Eleanor Shaler, Keating the magician, Jimmie Savo, Trixie Friganza, Helen Thompson, Jack Powell, and the Helen Morgan Girls. In the number of famous folk, the screen revue has a decided advantage over the "Almanac."

Has it any other advantages? The answer to that question must be: only the low price of admission, the ability to shift scene, make-up, costume at will and without pause; perhaps, its mechanical accuracy may be considered an asset, but that is in the opinion of thoughtful people a distinct drawback, for, in eliminating the possibility of error, much if not all of the humanness goes out of it. And to that point of humanness, which includes warmth, sympathy, the identification of oneself with the emotions of another, tenderness, the possibility of mishaps of all sorts—to that point must come event-

Nickolas Muray

INA CLAIRE IN "THE AWFUL TRUTH"

ually all discussion of the relative appeal of stage and screen, all surmise regarding the ultimate effect of the latter on the former, all speculation as to the future of each.

Champions of the camera insist that, because it has a vastly greater audience, it must have at least as true a one. But the movie proponents base all their valuations on numbers, think quantitatively. In that, of course, they run with the America of our day, which probably accounts for the huge drawing power of the screen, that and the fearful restlessness, which makes it essential that we be doing something all the time, anything but be alone with ourselves. So, having nowhere else to go, the country flocks to the movies. When we have acquired a new sense of values, the picture theatres will have only scant audiences, unless the makers of movies find an entirely different way of treating their material. And that will require doing something they have not even attempted yet: examining their instrument, discovering what its true forte is.

From the outset, they have regarded their medium merely as a species of theatre. With the addition of speech, they have become convinced of it. So they are reaching out now to cover the whole dramatic area; to farce, fantasy, comedy, sentimental, mystery, and serious plays, they have added the musical show. Speech makes it possible to give the motions, but removes the product still further from reality. For even if the voices seemed those of human beings and issued from the mouths of the speakers, they would strike an audience as just like life, not as life itself. That is why the spectator does not, and, I am convinced, never can identify himself with the happenings before his eyes and in his ears, will never "lose himself" in a talking picture.

The collection of vaudeville acts that we dub revue is, in several respects, admirably suited to the limitations of

(Right) In the screen production of "Sally," Marilyn Miller makes her first screen appearance. She sings, talks, and dances her way through the familiar score, interpolating some new and delightful melodies among the old favourites

(Below) Vivacious Irene Bordoni is starred in the musical-film version of "Paris" and supported by Jack Buchanan. The production in picture form of the sprightly French singer's stage success is appearing some time during this month

Anton Bruehl

the talking picture. The performers may speak directly into the microphone. Because the better ones work alone or in teams, the screen is not crowded, and, their figures clear, they have plenty of space for their tricks. And, because their sketches are mostly physical, words do not matter much—a fortunate thing in a medium that seems to demand the constant use of "sweet," "sweetheart," "kiss," and "kissing," which come forth "thweet," "thweetheart," "kith," "kithing." (The c's have a hard time, too.)

The "Hollywood Revue" contains some of everything. It opens with a mechanically correct chorus delivering a song and dance called "Bones and Tambourines"; that melts into "Minstrel Days" with Gus Edwards in front of the ensemble. Then Conrad Nagel and Jack Benny, as super-masters of ceremony. A little later, Charles King stands forth and quite seriously sings "Your Mother and Mine," a ditty that would have been too stickily saccharine for the folk who wept over "A Bird in a Gilded Cage"; yet, a crowded theatre at Times Square, the very centre *(Continued on page 180)*

Anton Bruehl

This behind-the-scenes view was made as "The Painted Angel" was being taken. It was written by Fannie Hurst and directed by Millard Webb. Billy Dove has a singing rôle and is supported by Edmund Lowe. All three of the photographs on these two pages were taken by Mr. Bruehl, at Hollywood, while the talkies were being made

MOVIES IN THE MAKING

Steichen

MISS HELEN WILLS

This popular tennis champion inspired the article on the opposite page, in which a distinguished French author salutes the modern young woman who is replacing the strictly guarded jeune fille

THE FIRES OF GLORY

BY CLAUDE ANET

A VAST oval in which ten thousand people are crowded. In the centre, an empty arena of hard red earth on which a rectangle is outlined in white lines; a stretched net; a high judge's stand. Where will you find a crowd so intense, so excited? Not even a football game or a bull-fight so whips the enthusiasm of the onlookers. And this is merely a tennis match. If a ball smashes into the net, a great ah! bursts from ten thousand throats. If a fast ball is skilfully placed, applause thunders to the heavens. At match point, silence spreads over the stadium. Not a word, not a breath—even the clatter of the reporters' typewriters stops. And by telegraph and radio, a million people thousands of miles away are thrilling to the drama of the game. Chicago, New York, London, Berlin, San Francisco know the progress of the match at the same instant.

Who are these players on whom so many eyes are fixed? Whose every movement electrifies ten thousand people? Who are these players who are so important that the cables and radio flash forth news of them?

Two young girls.

Because they are first in a sport, because they run like flames, because their reactions are sure and immediate, because their bodies are supple, because great patience and hard work have given them skill to place the ball accurately and with speed; because in the most distracting volleys they are mistresses of themselves, because their minds are clear, because, however heartbreaking the fatigue, they play on—because of all this these girls are known the world over, their pictures are in the newspapers, their slightest gestures are caught by the camera. On the ladder of popularity, they stand as high, perhaps higher, than the most brilliant stars of the stage and screen. They are received everywhere, even at the court of England, which knows so well how to keep in touch with living and rising forces wherever they appear.

And yet they remain *jeunes filles.*

On the frenzied track to glory, see what sport has done for them. Through the ages, the young girl has been sheltered in obscurity. Every one has conspired to keep her there. She was introduced to society only to be married. She did not appear at dinner-parties, nor at the races, and rarely at the theatre. The world did not know her by her name, nor did the newspapers.

But, with a single gesture, a sport has thrown back the curtains of oblivion and brought her into the spot-light.

Who does not know Helen Wills with the grave and lovely face of Juno? Simone Thion de la Chaume whose plucky game brought cheers even from the imperturbable British? Lili de Alvarez, incomparable whether with a racket in her hand or skis on her feet? And those who are yet to come, the schoolgirls, young and hopeful, who are already the prey of photographers and reporters, anticipating their future fame, as if by their very insistence to force the hand of destiny and impose their choice on it.

And how do our sheltered young girls bear themselves in the glare of the thousand spot-lights turned on the favourite of to-day? Are their heads turned? Do they take on the airs of goddesses?

No. I have had the privilege and the pleasure of knowing many young girls who wear the white halo of fame and who are illumined by the first rays of glory—softer, as the Marquis de Vauvenargues once said, than the light of early morning. They are natural and unspoiled. The most famous of them all avoids publicity. She is so retiring as almost to hide herself and, like the Roman girl, finds happiness in woman's ancient place at home. Her dreams, if one could see into the depths of her heart, are to marry the man she loves, change her name, and lose herself in anonymity.

Here, then, are the true qualities of the modern girl—the same modern girl at whom so much criticism is aimed by those who imagine that the world has changed since the day they were born. The modern young girl, in the shadow or in the limelight, keeps her age-old simplicity; she is herself—and charming.

THE CACTUS

1895

1900

1902

1910

1911

1912

1913

1917

1890 OLD-FASHIONED GARDENS, hooked rugs, wax bouquets under glass, what-nots. An occasional cactus plant found near the cellar door.

1893 CRÊPE-PAPER BOOTHS at church fairs. Oil-paintings on dustpans and satin fans. Tissue-paper cabbage roses, Japanese lanterns, sunflowers, and hollyhocks favourite garden-party decorations.

1895 TURKISH CORNERS the mode. Home-gilded bean jugs glued with cigar rings. Progressive dinners for tandem-bicycle couples.

1900 THE RISE OF THE FLORIST. American Beauty rose cultivated. Gibson Girl covers, also pyrography or burnt leather work cause the wane of the crusted snow-scene calendar. China painting at its height for lady artists.

1902 WOMEN'S CLUBS PROMOTE "THE STRENUOUS LIFE." Last days of the parlour amateur. Flower painting and embroidery decline in America.

1905 JAPANESE FLOWER ARRANGEMENTS imitated. Japanese prints and Whistler reproductions popular. Ruskin going out. Elbert Hubbard and "Craftsmanship" coming in. Florists increase hothouses to supply palms, smilax, and maidenhair ferns. Rise of the camera and "Art for Art's Sake."

A CHART OF THE DARK DECADES FROM 1890 TO 1930 WHICH LED THE DELICATE FLORAL AND ART TRADITIONS OF AMERICA TO THE IRON-CLAD CACTUS INDUSTRY

AND ITS EVOLUTION

1907 COUNTRY CLUBS developed by golf, tennis, ping-pong, and duplicate whist. The end of the red carnation—killed by a line in a play—"Only ginks send red carnations." Orchid featured as symbol of exotic romance and affluent courtship. Cacti cultivated in deserted corners of city park hothouses.

1910 PRETTY GIRL COVERS and Maxfield Parrish prints appear. Advertising art develops. Coles Phillips silk stocking beauties. American Art ideals affirmed by motion-picture "Stars" and "Bathing Beauties." Hollywood directors first use cacti in Holyland sets. Sunday section in rotogravure features Theda Bara "At Home Amid Cactus Plants."

1911 BRIDGE AND POLO invade Country Clubs. Ragtime and one-step establish American cabarets. Sports costumes and plus fours attain social prominence. Suffrage parades and the end of the chaperon myth. Cactus motif found in Victorian aversions.

1912 THE RISE OF INTERIOR DECORATORS. Period furnishings stressed. Imported flowered chintz and antiqued floral overmantel paintings popular. The rejuvenation of the window-box and sun-parlour. Gardenia displaces orchid. Speed supersedes sentiment. Decline of the shirt-waist suit.

1913 THE DÉBUTANTE SLOUCH establishes new ideal of flat hips and chest for women. "The Nude Descending the Stairs" influences the paper industry. "Careers for women" favourite feature article theme. Alienists declare Cubists and Futurists "crazy." Advanced artists and *Vanity Fair* accept the new larger lunacy.

1915 IMITATION FLOWERS on hats and dresses banned with realism and representation in the fine arts. Cactus subjects in sophisticated "pictorial photography" startles society.

1917 RUSSIAN BALLET SEASON influences art, dress, and manners. All peasant arts popularized. Cubo-futurism. National advertising campaigns and Liberty Loan.

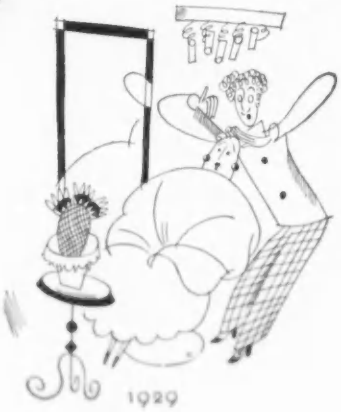
1918 "OVER SEAS," prohibition and the permanent-wave machine pronounced "Safe for Democracy." American fashions for American Women attempted by fashion copywriters. Short hair-cuts become boyish bobs via electric clippers. Lapse of the hairpin and hatpin trades.

1919 FLANDERS POPPIES discovered by modern lyric poets. Cactus, or common prickly-pear, sketched in Morocco and exhibited in Paris and New York by Bernard Boutet the Monvel, establishes the chic of the cactus. *(Continued on page 166)*

1920

1927

1928


1929

1930

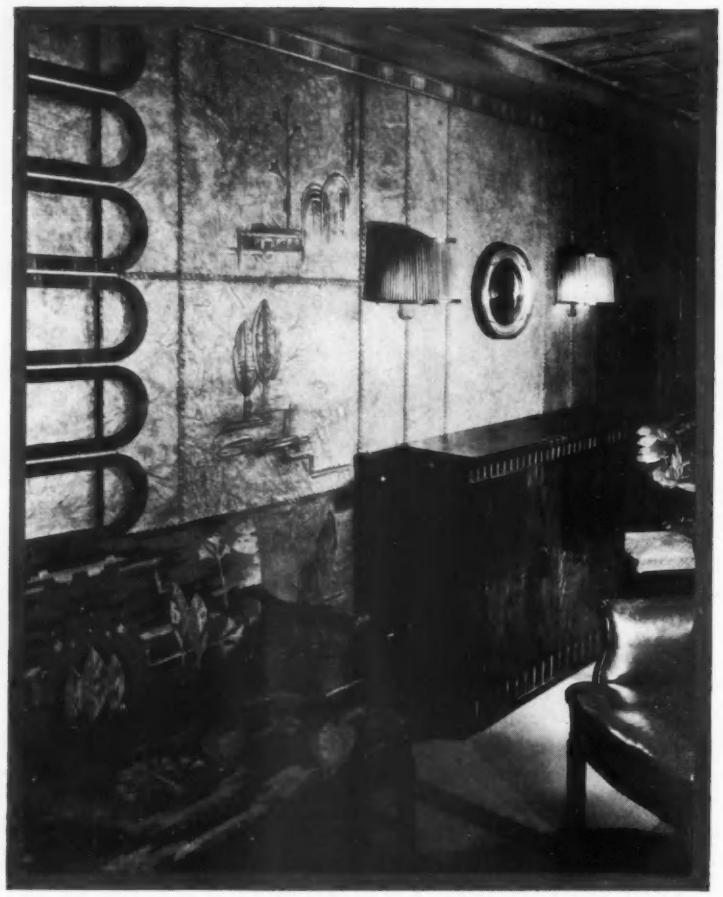
Bonney, Paris

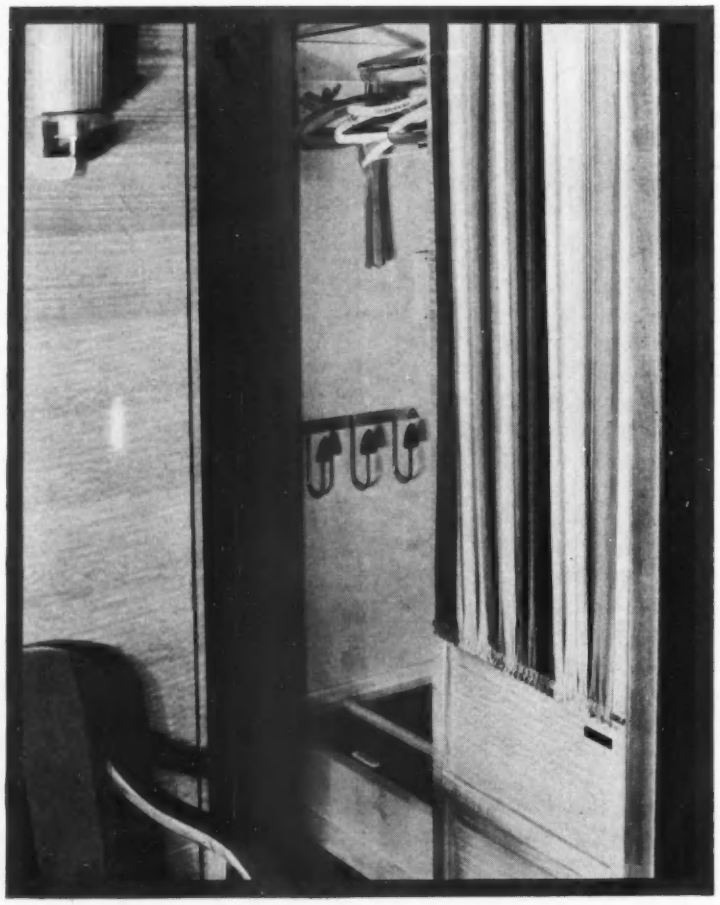
NEW USES OF MODERN DECORATION

Bonney, Paris

BY his effective treatment of the Paris apartment of Monsieur Gaillard, Pierre Barbe, one of the most gifted of the younger moderns, proves that old and new can form a harmonious decorative ensemble, provided that there is a compatibility of line, proportion, and colour. In the Gaillard apartment, the elegant simplicity of the architectural background serves to enhance the grace and fine proportions of the Louis-Seize furniture.

The colour scheme of the combined dining- and living-room, which is shown in the photograph on the opposite page, is almond-green and warm grey—the carpet grey, the curtains of almond-green silk, and the furniture painted pale grey and upholstered in shades of pale green silk. The couch is covered with a warm grey velours to match the carpet. All unnecessary furniture is avoided, and a single slab of grey marble serves as a buffet in the dining-room, which is separated from the living-room by a shallow partition. An interesting feature of the living-room is a modern table of palisander wood with metal legs, which makes a harmonious group with the old French (continued on page 142)





MODERNISM AT SEA

ABOARD THE "BREMEN"

EVEN those who are most ardent enthusiasts about ships and the sea have never, in the past, been able to claim that ships excelled in the matter of interior decoration. Until comparatively recently, boats at their best offered a sea-going version of the Pullman period, of which a sardine-like compactness was the most praiseworthy quality. The general effect (in our opinion, at least) was something to be endured rather than admired, and no sea trip ever failed to arouse an exaggerated esteem for the comforts of home. That a ship could actually teach a few lessons in interior decoration could scarcely be believed.

But the new record-breaking steamship, the Bremen, of the North German Lloyd, can do just that. The observant visitor is awed, first by the beautiful craftsmanship that is displayed throughout, and then by the imagination that has been put into details that make for charm and comfort. This is less striking, perhaps, in the large salons—certainly, it is less inspiring, for a room to accommodate several hundred people is bound to be somewhat suggestive of a hotel lobby, however interesting its decoration. But the smaller rooms—the cabins, the private dining-rooms, the little shops, and a dozen other spots—might well be studied by any one about to build a house or buy a yacht. The lights, the woodwork, the built-in cabinets, the hardware, and the furniture and colourings are full of suggestions.

Starting with the cabins (for no good reason, except that we are the kind of sailor who

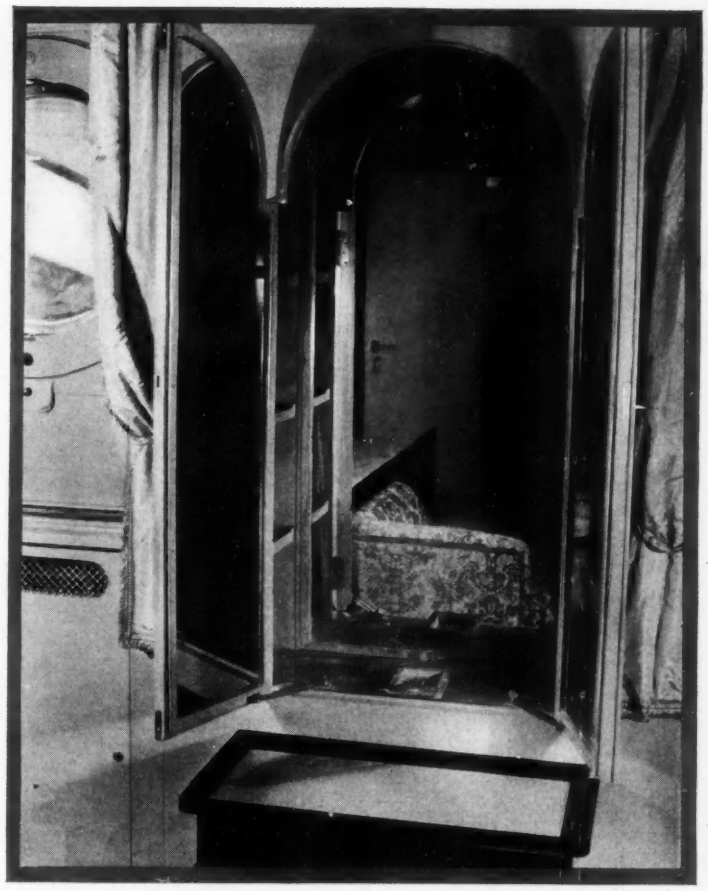
(Upper left) In the smoking-room on the "Bremen," decorative squares of leather pressed into a design are sewed together and used on the walls

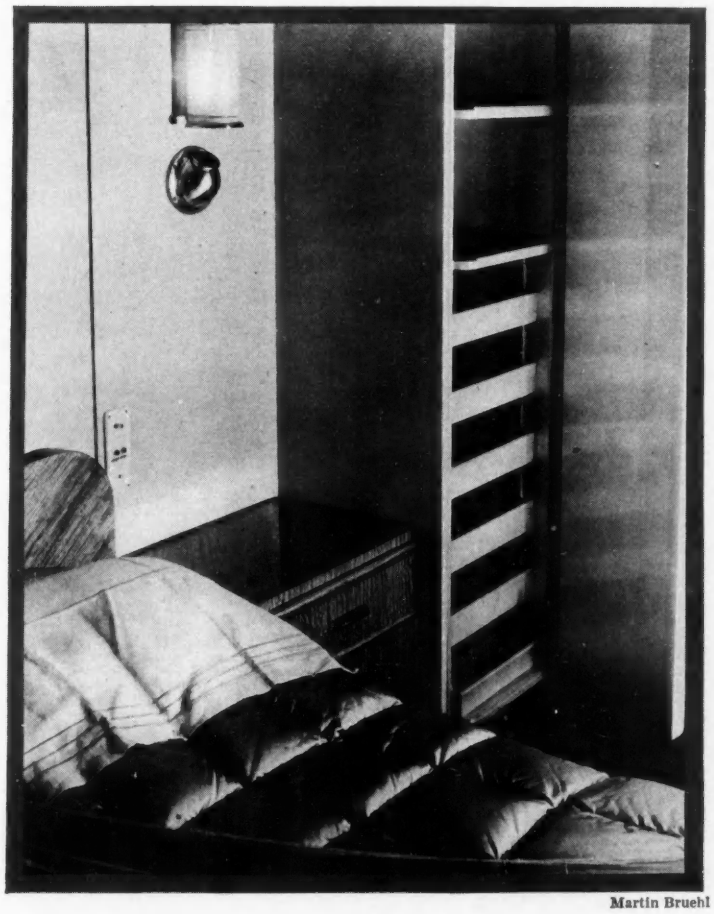
(Left) The practical plans of the closets in the suites and cabins, often with long mirrors in the doors, are an interesting feature of this ship

always spends a good deal of time there), one is first impressed by the fact that practically all have baths—often as colourful and attractive as any in a private house—and plenty of long mirrors. And who, except those fabulous few who travel in the most de luxe suites, has even been able to see herself below the shoulder-line while at sea? This in itself removes one of the minor irritations of travel, but add to it a bedside table (like the one shown at the lower right), a taffeta puff quilted in waffle-like squares, the nicest of linens, with sheets that button far over the coverlets, attractive bedspreads, and closets designed with imagination—and travel becomes quite another matter. The photograph at the lower left on the opposite page gives a glimpse of one of the closets, with plenty of hangers, forms for one's shoes, and a curtain on the door in shades of brown, beige, and rose, repeating the stripes on the velours used for the chairs and sofa and echoing the colours adopted throughout the room.

Another interesting detail, distinguishing a few of the cabins, is a dressing-table built into the wall, shown in the photograph at the upper right. This has a triple mirror that folds up to look like a panel in the wall, taking up no additional space, but serving its purpose as well as any dressing-table. Here is a real idea for a yacht, a small house or apartment, or a little dressing-room for the use of one's guests.

The use of contrasting woods in the cabins is particularly interesting. In one case, the walls are of lemon-wood with narrow strips of a darker wood forming a design. In this particular cabin, wall panels open to reveal shelves, for books, a telephone, and anything one may wish to stow away. In some instances, the panels in the sitting-room of a suite let down to form a bed—an excellent idea if one is travelling with a child. Other sitting-rooms have buffets, *(Continued on page 146)*





(Upper right) This dressing-table, with a triple mirror that folds into a flat wall panel, might well be copied in the small apartment

(Right) Quilted taffeta puffs and hemstitched sheets are among the details that make the "Bremen" an example of sea-going comfort

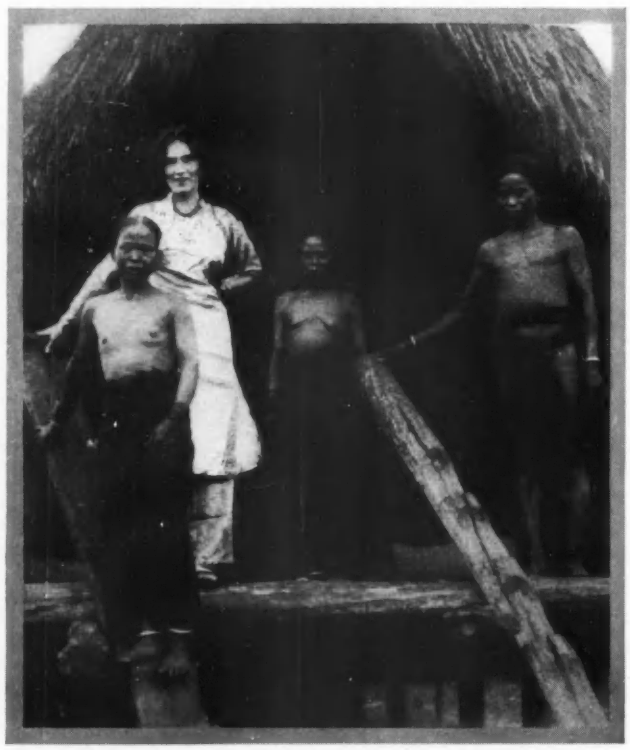
Martin Bruehl

A FOURTEEN-POUND
WARDROBE THAT FLEW
ROUND THE WORLD

THE VICOMTE AND VICOMTESSE JACQUES DE SIBOUR

WITH all the present talk of flying, almost no one regards it as a means of transportation for a long journey. One may make a daring flight, or fly for sport, or, perhaps, for business, but not yet does the world in general stow a suitcase away in a plane and start off for an indefinite trip, quite as one might motor across the continent. The Vicomte and Vicomtesse Jacques de Sibour, however, have done just that, with a little de Haviland Moth plane with a Gipsy engine, a limited amount of money, three bags, and a firm determination to encircle the globe, if the winds of fortune permitted.

The trip took them ten months, and their adventures were many and varied. There was a perfect flight to Barcelona and Gibraltar, visits to Fez and Tunis, Tripoli and Cairo. Then came five weeks in Bagdad while the engine was being repaired, and flights to Karachi and Delhi, Calcutta and Rangoon. There was an interlude in Persia, where the Vicomte de Sibour had appendicitis in a native hospital and the Vicomtesse turned day-nurse,



night-nurses only being the custom of the country! There were other interludes in spots as primitive as the one shown in the photograph at the lower left on this page and a stop in Bangkok, in Siam, and one in Saigon, Indo-China, from where the intrepid travellers sailed for Seattle, to fly across the country to New York and sail for France. All of this, and much more, will be told in a book which the Vicomte and Vicomtesse are writing and which Putnam is to publish soon.

But there is another side of the story that Vogue found especially interesting—the story of the wardrobe that went into the bags. The Vicomtesse de Sibour, who was formerly Miss Violette Selfridge and is the daughter of H. Gordon Selfridge, Esq., realized in making her plans that clothes would present a real problem. It is a difficult matter to plan clothes efficiently for any trip, but it is an achievement to plan well for an airplane journey. For this one, only fourteen pounds of luggage were possible, and this meant three small bags—one for the Vicomte de Sibour's clothes, one for Madame de Sibour's, and one for their combined toilet articles.

Madame de Sibour decided, first of all, that everything she took should be really good, and went accordingly to Jean Patou. Her next decision was to stick strictly to one colour scheme, and she chose beige as the smartest and most practical. Her problem was a very real one, for her limited wardrobe had to serve for cold days and for great heat, for the most formal entertainments and for the most primitive living—not to mention everything that comes in between.

She selected four costumes. First, a regulation flying costume, with trousers and a helmet, with which she wore sturdy brown sports shoes without heels. The photograph at the top of this page shows *(Continued on page 148)*

British Illustrations Press Agency, London

This, says Lady Astor, is the first time that her family has ever been snapped all together. Here, from left to right, Lady Astor is grouped with Lord Astor, William, Phyllis, David, Michael, and little "J. J." They make às interesting a flight of steps as Vogue has encountered for a long time

© Pacific and Atlantic Photos, London

(Above) Lady Louis Mountbatten is photographed here with Captain A. W. M. S. Pickington. She is wearing one of the light-weight patterned woollens that are so very smart for informal wear in town and country

© P. H. Adams, London

(Left) Captain Jenkinson and the Countess of Ancaster were snapped at a meet of the Cottesmore Hounds. Lady Ancaster divides her time fairly evenly between town and the 'shires. Here, she is dressed for the meet

INTERESTING EUROPEANS

Photographs on these two pages by Howard and Joan Coster

Every exercise given in the beauty salon has a special meaning of its own, and the one shown above discourages excess weight at the waist and hips. In the photograph below, what appears to be an incredibly difficult feat is an exercise for the complete relaxation of the limbs and muscles, and it is not so difficult to master as it seems

FIGURES REBUILT

A graceful carriage and a good figure are excellent things in woman. And the satisfying part of these attributes is that they are within reach of every woman in the modern world who has the desire and the will and persistency to acquire them for herself!

Plastic exercise can mould a figure as surely and as skilfully as a sculptor can mould plaster. An extra pound (or pounds) here, a bad curve there—exercise can unfailingly remove or reconstruct them! But they must be the right exercises, taken at exactly the right angles. Nor can exercise be done correctly and beneficially merely by having some one say, "Here is the exercise. Now go and do it!" It must be instilled into one, step by step, gesture by gesture, like teaching a dance sequence, until it becomes instinctive for the muscles to go in the direction that will rebuild the figure to beauty and grace.

These are the principles that lie behind the Elizabeth Arden plastic exercises and account for their success in her salons both in America and in Europe. In the new Arden salon in New York, which is just now opening its doors, a complete and beautiful floor is devoted to the pursuit of these exercises. The instructors here have been gathered from different parts of the world for their ability in teaching these exercises. They look at a woman only to see her rebuilt as she should be according to graceful proportions, as a trainer does a pugilist, knowing what has to be worn down and what built up—and also knowing just how to set about doing it to best advantage.

These exercises are not easy to do at first—few things that are worth doing are!—, but those that look incredibly difficult in the beginning become possible, even simple to do with practice. And what a sense of triumph when one feels that one has finally grasped them! Still glowing with this sense of triumph, the client in the new salon can retire to one of the massage rooms, there to be soothed with hands that are surely endowed with magic. Or she may rest in one of the quiet rooms that are truly quiet, and rest as long as she likes, for this floor is planned with a sufficiency of rooms so that no one need be hurried hither and thither. There are amusing little dressing-rooms, too, one of which belongs to each client as long as her lesson lasts, and a room where she may bask beneath the rays of an artificial sun.

Also, in the New York salon are to be found, at scheduled hours of the day, Harald Kreutzberg and Yvonne Georgi, those distinguished European artists who have established themselves as two masters of the dancing art. They will give lessons to individuals or to classes, to those who do not need reducing or rebuilding, but wish to dance for the joy of dancing and for the lithe, young suppleness it brings.

The three young women in the photograph above are performing the very beneficial "Reaper" exercise and reaping a harvest in slimness and suppleness of figure. Step by step, gesture by gesture, each exercise is taught with the precision of a dance routine, until the muscles are gradually, but surely moulded into beautiful proportions

A GUIDE TO CHIC

FOR THE SPORTS TYPE OF WOMAN AND THE FEMININE TYPE WHO PREFERS FRILLS

Pleatings and a bolero in no way lessen the simplicity of this crêpe dress; Madame et la Jeune Fille

(Left) This frock of blue net with silver flakes is full—but not too full; Madame et la Jeune Fille

THE FEMININE TYPE

The cape and nutria on this brown-and-beige tweed suit are concessions to femininity; Frances Clyne

This blue woollen coat has just enough flare and fur to be feminine, but not fussy; Saks-Fifth Avenue

ALWAYS, in the limited circles of smart women, there is at least one who is at her best in sports clothes. Her type is familiar—clean-limbed, tall, slender, but, perhaps, a little too masculine in her movements and her style for the generally accepted idea of chic. She has a smartness that spells "England" and a casual nonchalance that finds best expression in rough tweed suits cut like a man's; in loose, shaggy coats; in sweaters, neither loose nor tight, with comfortable homespun skirts. All of her clothes have an air of immortality—they don't look old, they don't look new, but they seem to be worn till they are a part of their owner's personality.

Usually, this woman is flawlessly chic in clothes of this type; her taste in them is infallible. But they are essentially a part of the country, and circumstance is as likely as not to have forced her to live in town. When it comes to choosing a wardrobe for the lighter, more frivolous activities of the day, she is hopelessly at sea. She appears at tea in a dowdy creation, possibly of navy-blue georgette crêpe, because her taste is conservative. She is

THE WOMAN WHO PREFERS SPORTS CLOTHES

The grey tweed of this dress and the swing of the skirt will please the masculine type; Bonwit Teller

Comfortably casual, but distinguished are this red leda cloth coat and beige tweed dress; Frances Clyne

She who likes sports clothes will approve of this evening dress of beige crêpe, without fussiness; Best

Pleasantly formal, but with no frills is this afternoon frock of plaid taffeta and black crêpe; Kurzman

miserable, primarily because she is uncomfortable, and her sad clothes distress her, not so much because they are wrong as because she is so painfully conscious of them. In the evening, her situation is even more acutely agonizing, for, on her shopping expedition for evening clothes, she is smothered on all sides with bewildering femininity, and, in her ignorance of what to weed out, she is more than likely to select something that is an exaggerated version of her afternoon dress.

In this woman's case—as, indeed, in any one's case—, this slavish devotion to one particular "type" is devastating, ultimately, to chic. Her appearance grows monotonous. She becomes tired of herself. Then, after a time, she becomes careless of her appearance. "I look all right in this old dress. I am comfortable in it. It is as unhampering as a smock," she says. Yes, and probably as seedy. There is no change, no fresh newness to please the weary eye of those who see her daily.

Although this woman is unsympathetically cold to any trend towards femininity in the mode, she may meet it half-way and, without losing any of her clean-cut smartness, be outstandingly chic. Let her begin wearing hats that are of the moment—those that are too chic to be pretty and, so, will not make her suffer the pangs attendant on saccharine style. They will seem very strange at first, but, before long, she will be glancing in every available window and mirror for a glimpse of her new self. Let her try slipping into casual tea-clothes after a strenuous afternoon of riding—not a tea-gown or négligée, since they are out of character for her—, but pyjamas, loose-legged, soft, nonchalant pyjamas. Let her try a new hair-dresser who will soften her too-severe coiffure, for nothing is more dully monotonous than invariable harshness. She will find herself refreshed by this change of personality. There are a great many of this new type of semi-masculine women who, at one time, would have been considered greatly handicapped, but who are now considered immeasurably smart—the Amazonian Helen Wills, Hope Williams, the classically beautiful Rosamond Pinchot, the recent crop of débutantes *(Continued on page 134)*

(Above) For town wear, there is no smarter inexpensive fur than caracal kid. This model resembles breitschwantz and has a scarf collar and a smart flare. The muff is of the same fur; Lord and Taylor

(Left) Rosewood caracal, slightly rougher than the fur in the coat above, fashions this model with a scarf collar and cleverly cut sleeves. The coat wraps and dips slightly at the back; from Stern

FUR COATS FOR THE LIMITED INCOME

JUST how far economy may go with wisdom, in the matter of fur coats, is a subject for careful consideration. Certainly, cheap fur is no economy. If one's income is too strictly limited to allow a reasonable expenditure for this item—then, a fur-trimmed cloth coat is by far the better choice. But there are excellent fur coats of moderate price to be discovered by the discriminating shopper—coats that have really smart lines and good wearing qualities.

Such coats are the seven models illustrated on these two pages. They range in price from $195 to $495, and each has very definite claims to chic. Perhaps, the most important points, common to them all, are the fact that none combines two furs and that "tricky" or exaggerated lines are avoided. The use of one fur only is important in any fur coat, but this is doubly true in a coat of moderate price.

The wise shopper will be very certain, also, that the coat has plenty of room and sufficient length. Some inexpensive coats have a very understandable tendency to skimpiness, and this is even more undesirable in a fur coat, worn for warmth, than in any other. It need not be voluminous, but it should wrap comfortably. In most instances, one's fur coat should be as long as one's frock, particularly if the colours of the coat and dress contrast. If, however, the colour of the frock tones in with the coat colour or matches the lining, it is correct to have the dress show a few inches below the coat. Wool linings are very smart—and the only ones to be considered in coats of the sports type.

The least expensive good furs are kidskins and lapins. Kidskin is at its best in sports coats, in shaded dark grey or dyed rose-beige. Good models are available under $200, and other, finer ones are to be had up to $600. These coats are especially smart in the country when worn with amusing scarfs in bright colours, of wool or of silk, sometimes embroidered with a modernistic monogram in wool.

Excellent lapin coats are priced under $300, and as low as $195, and these models are more popular than ever and are being used for sports, town wear, and even in the evening. The cuts of coats for town and country differ. Flares are suitable only in town, while straight lines are smart for sports wear. In colours, the tone called nutria-lapin, which explains itself, the light cocoa-browns, and a shade of grey called silvertone are smart for the daytime, while biscuit-beige is excellent for evening wear—much better, in fact, than white, except in models that are especially designed for young girls. *(Continued on page 148)*

(Above, left) Pale honey-beige lapin is a charming fur for this very becoming evening cape. It hangs straight from a well-cut shoulder-line and has a deep collar of an unusual shape; from Stern

(Above, right) The same fur as that used for the coat at the left, but in a deeper yellow-beige, fashions a coat that may serve for evening or formal day wear. The collar may form a cape; Lord and Taylor

(Above) The combination of sealskin and tweed is very chic. This coat is reversible and equally smart when worn as a fur-lined wool coat. The scalloped tweed edges are a clever detail; from Kurzman

(Left) Ocelot is an excellent fur for country wear, especially when untrimmed by any other fur. The simple, straight collar illustrated by this model is the smartest for sports coats; from Jay-Thorpe

(Above) Grey kidskin of a supple quality is smart for a sports fur coat. This one has a simple collar and, in addition, a bib-like scarf of crêpe de Chine and a suède belt, which may be omitted; Lord and Taylor

WHAT IS NEW IN THE SHOPS

UNLESS one makes a weekly pilgrimage through the shopping centres of New York, it is almost impossible to keep in touch with all their new developments, so Vogue has searched the town and has listed various discoveries for the reader's convenience. They come from shops large and small, but each one is certain to prove useful from time to time.

PARTIES in the past were approached from two points of view, but now the distinction between the joy of going to a party and the agony of giving one has been eradicated by Mrs. Chester Griswold Burden and Mrs. Robert Littell, who have opened a bureau of entertainment, sponsored by the New York Junior League, at Saks-Fifth Avenue. Their department is a sort of grown-up Party Factory, the child's party paradise, already well-established there. They will do anything from supplying place-cards to planning the whole affair, complete with concert or vaudeville entertainers whose repertoires and personalities have been tested and approved and who, inevitably, will prove delightful and amusing. Once the dinner is over, they undertake to solve all of the problems that arise after the coffee is served.

YORKVILLE SHOPS are growing more and more interesting. Living up in the Eighties on East End Avenue is almost living as far away as the suburbs, and, because of this, a warm community spirit has already been born, than which nothing is more firm and material proof than the presence of shops and their friendly, sympathetic shopkeepers. In their all-inclusiveness, they smack of the "general store" of a country village—that sociable emporium where congeniality reigns—, but, while they have its quaintness of spirit, they also have the sophistication of present-day New York. A pioneer in the Yorkville vicinity was a woman of the neighbourhood who opened "The Gracie Shop," a delightful place in which to browse in search of antique furniture, glass, pewter, brass, and a dozen other things that lie in dim corners. Following her example, Mrs. U. A. Murdock set up shop next door at 86 East End Avenue and named her establishment East End Books. But books are only the beginning of the things to be found in this charmingly informal shop. It is halcyon for the Yorkville resident who wants to purchase all sorts of gifts and small articles without making a trip down-town. Here can be found framed pictures from France, old maps, faience china, all of the little chintz edgings, gay strips of oilcloth, hooks, hangers, shoe holders, rufflings that dress up one's closets, Christmas cards, seals, and wrappings, Christmas books for children, and those dainty little paper napkins and doilies with tiny prints that, no matter how grand one's country house may be, are always excellent to use for breakfast. The two-room shop is, in itself, delightful, with its dashing hunting-scenic wall-paper and a bulletin-board on which is posted all of the latest book news and reviews. And, best of all, there are a lending library and many small tables at which one may take tea or luncheon at one's leisure.

DECORATION with a difference is to be found at 314 East Fifty-Seventh Street. Here is an inconspicuous little doorway set in a brick wall, which you have probably passed a dozen times on your way to Sutton Place without noticing. And, even if you did ring the doorbell and go in, you would suppose that you were entering the apartment of Jane White Lonsdale. As a matter of fact, that is what you would be doing, for Miss Lonsdale is an interior decorator, and this is her exhibition apartment. Everything in her charming five-room flat is for sale—furniture, bathroom appointments, curtains, wall-paper, pictures, and even such things as the tea-set and cocktail glasses in the breakfast alcove. When something goes, she replaces the sold article at once with something new, so that the furnishings are constantly changing, and, in the spring and autumn, when she has exhibitions, the place is all done over. A corner of her hall is transformed into a tiny garden where one may find the ironwork and outdoor furniture that are the touchstones to the beauty of a garden. Another happy hunting-ground for new things for the house is Lord and Taylor, where a recent pleasant discovery is a number of bottles and jars of Italian pottery. They are in various sizes, with bevelled sides, and have, for some inexplicable reason, a nice antique look, perhaps due to their colour —white with traceries of terra-cotta. Another welcome addition to the household is an engaging breakfast tray set. The tray, with those trick legs that snap down at the press of a button and can be made to stand up neatly on your bed, is a *(Continued on page 138)*

ENSEMBLE No. S3374 Two smart fabrics combine in this ensemble—velvet, used for the collarless jacket and double-flounced skirt, and metal cloth, used for the blouse. Designed for sizes 14 to 44

COAT No. S3372 (Above, middle) The deep shawl collar, in one piece with the wide extension band, is a smart feature of this wrapped coat of cashmere Designed for sizes 14 to 42

FROCK No. S3373 (Above) Greater length, but in moderation, distinguishes this crêpe frock with a sectional skirt and tucks that mark a higher waist-line. Designed for sizes 14 to 44

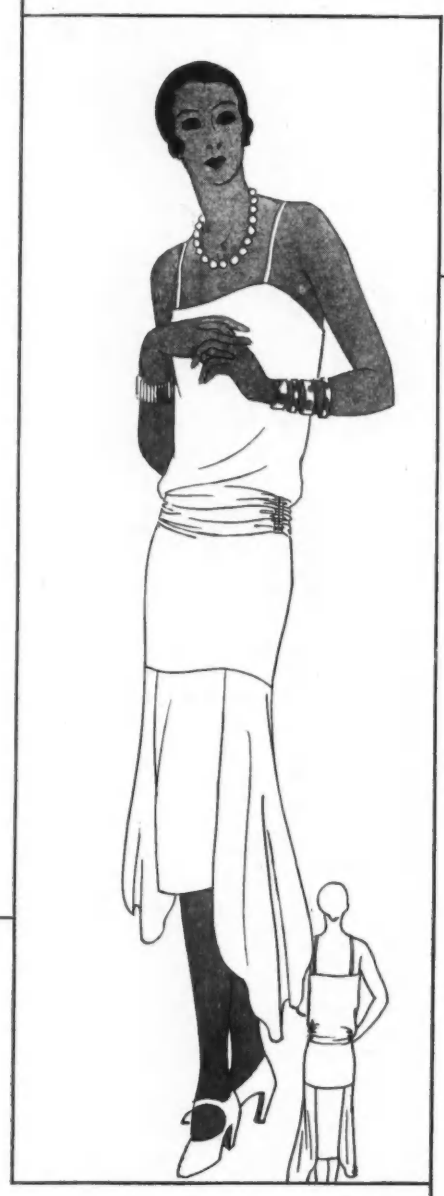
EVENING FROCK No. S3375 The new evening length is a gracious feature of this princesse gown of flat crêpe and tulle, with a sectional circular skirt. Designed for sizes 14 to 38

SPECIAL DESIGNS SHOW THE NEW SILHOUETTE

DESIGNS FOR PRACTICAL DRESSMAKING

DESIGNS FOR PRACTICAL DRESSMAKING

EVENING OR AFTERNOON FROCK No. 5046 Not every formal frock trails the floor. Here is a new and smart one with an even hem of moderate length. It is made of metal cloth with a group-pleated skirt attached to a yoke. Designed for sizes 14 to 42

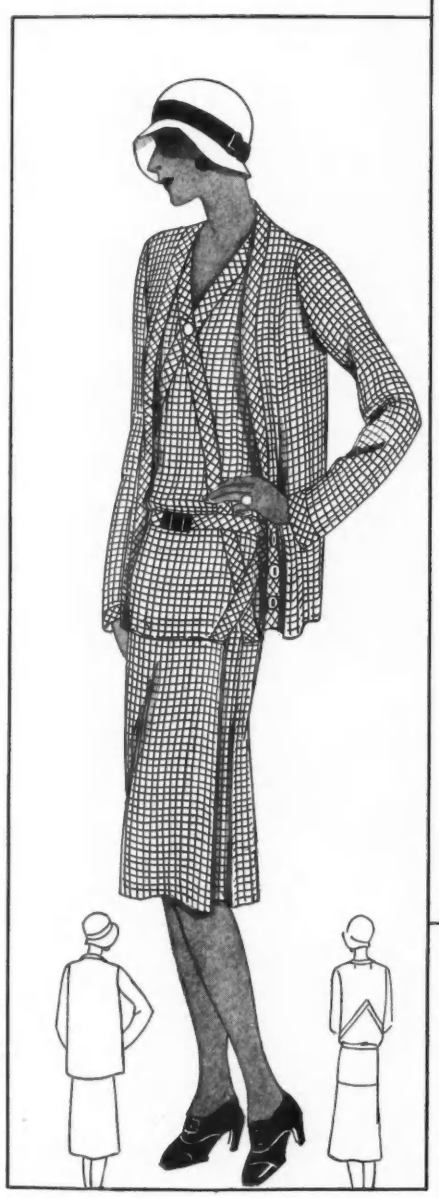


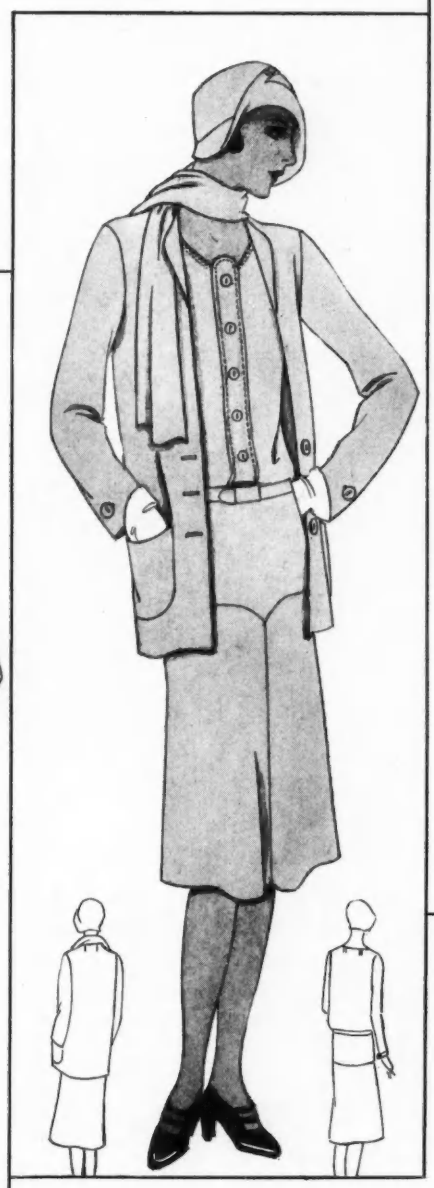
EVENING FROCK No. 5045 (Middle) The shoulder-strap décolletage of this flat crêpe frock and also the shirrings that effect the new fitted waist-line are worthy of attention. The shaped skirt volants achieve an irregular hem. Designed for sizes 14 to 40

EVENING OR AFTERNOON COAT No. 5044 (Right) A perfect complement to the frock shown at the upper left is this coat of metal cloth—a fabric that is being revived with great success this season. The sleeves feature a new and unusual cuff treatment. Designed for sizes 14 to 42

EVEN OR UNEVEN IS THE EVENING HEM

DESIGNS FOR PRACTICAL DRESSMAKING





ENSEMBLE No. 5039 (Left) Equally appropriate for wear in town or in the country is this checked tweed jacket ensemble with bias trimming. The cardigan is straight, and the one-piece sleeveless dress features the longer skirt and the higher waistline. Designed for sizes 14 to 42

FROCK No. 5042 By means of clever cutting, this wool crêpe runabout frock achieves the new higher fitted hip-line. An inserted circular skirt front gives fulness, and a lingerie collar and cuffs add a tailored note. Designed for sizes 14 to 40

COAT No. 5040 BLOUSE No. 5041 SKIRT No. 5043 (Centre) This three-piece ensemble includes a coat and skirt of soft woollen and a silk piqué tuck-in or overblouse. The skirt has a circular front. Designed for sizes 14 to 42; skirt, 26 to 38

JACKET SUITS SWAY THE DAY MODE

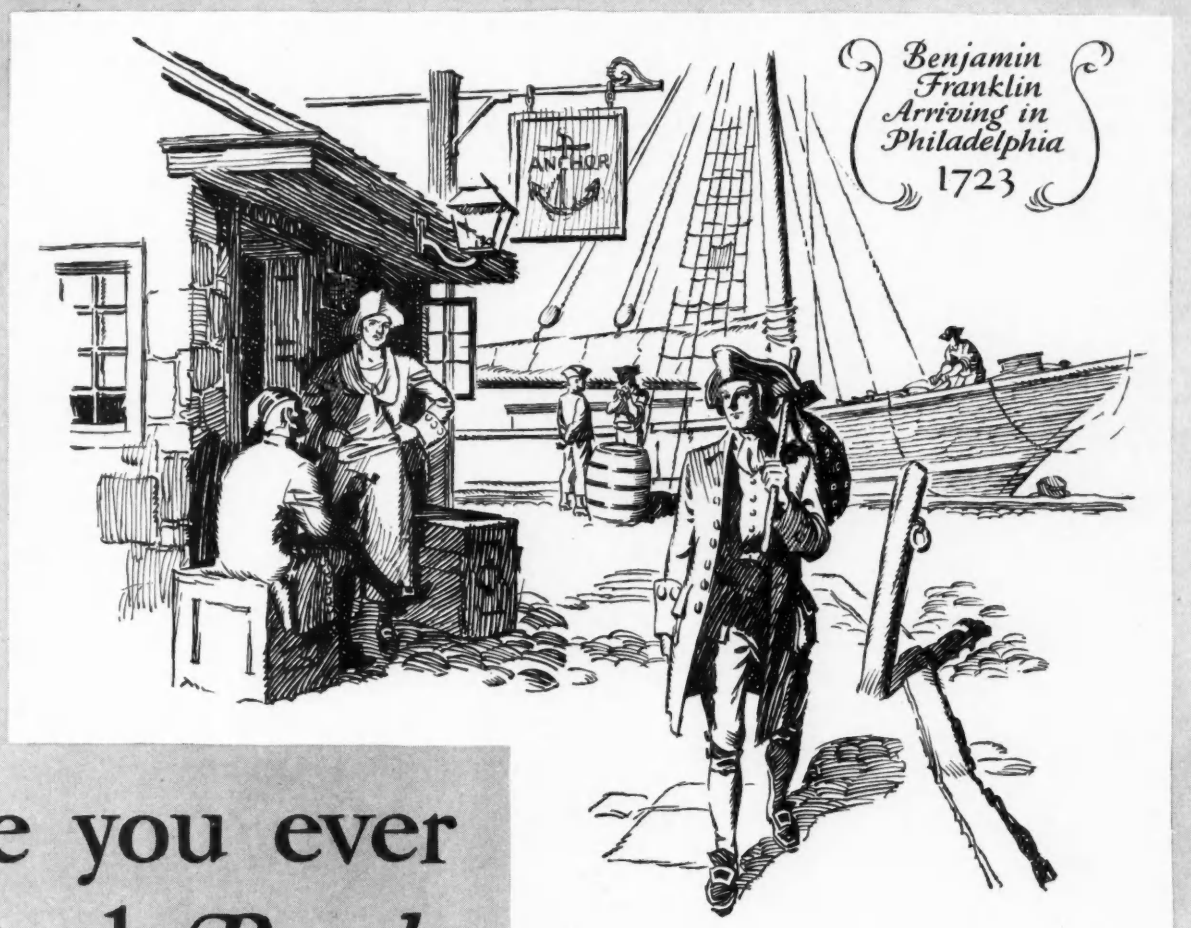
TUNIC FROCK No. 5050 The long tunic is being revived with conspicuous success, and this satin two-piece frock shows it at its best. A circular insert distinguishes the tunic, and the vest is of georgette. Designed for sizes 14 to 42

FROCK No. 5038 One of the chief charms of this silk crêpe frock is the gilet-shaped collar with a bow that hangs from a V neck. The circular skirt insert provides a low flare, and the belt is finished with a bow. Designed for sizes 14 to 44

FROCK No. 5036 A chic exponent of the higher waist-line is this velvet frock with circular flounces mounted below a snug fitting hip-line. The skirt may dip in the back, and a jabot falls softly from a V neck. Designed for sizes 14 to 42

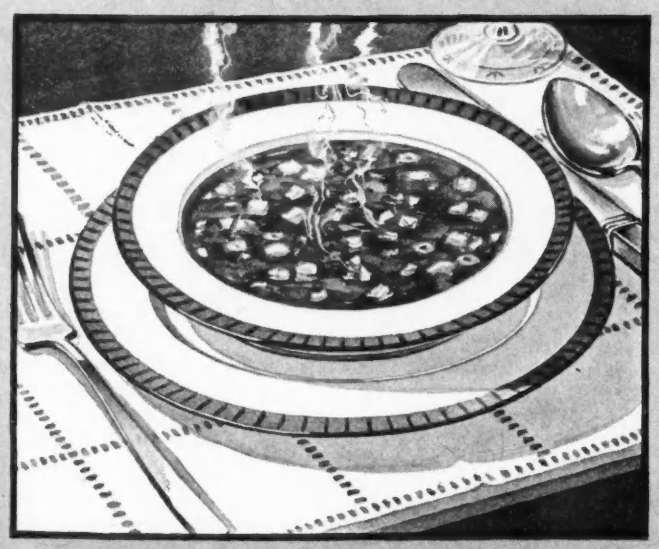
DESIGNS FOR PRACTICAL DRESSMAKING

AFTERNOON FROCKS SPONSOR TUNICS AND FLOUNCES



Have you ever tasted *Real Philadelphia* Pepper Pot?

A Man's Soup



What a wealth of tradition surrounds Philadelphia Pepper Pot, that favorite soup of the proud old Colonial Philadelphia aristocracy! Truly, there's a touch of genius, a pioneer ruggedness about this famous old American soup that no other soup possesses.

If you have not yet enjoyed this famous old delicacy, there's a treat in store for you in Campbell's Pepper Pot, blended by Campbell's special Pepper Pot cook from a favorite old Colonial recipe.

A rich stock, velvety smooth and bland, brimming with pieces of delicious meat, diced potatoes and carrots. Seasoned just so with ground whole black peppercorns, savory thyme and marjoram, fresh parsley and sweet pimientos. And teeming with wholesome macaroni dumplings.

Here's a soup your appetite remembers, truly a dish for hungry men! Your grocer has it. 12 cents a can.

LOOK FOR THE RED-AND-WHITE LABEL

EAT SOUP EVERY DAY AND ENJOY A DIFFERENT SOUP EACH DAY

JUNIOR MISSES' ENSEMBLE No. 5051 The coat and skirt are of soft woollen, the blouse of silk crêpe. The jacket has patch pockets and a belt terminating above the pockets. The skirt is box pleated and joined to a deep yoke. Designed for sizes 13 to 21

JUNIOR MISSES' ENSEMBLE No. 5051 This view of the soft woollen ensemble shows in detail the tuck-in blouse of silk crêpe. A square neck-line and applied trimming in the front and on the sleeves are interesting features. Designed for sizes 13 to 21

FROCK No. 5037 Flat fur trimming is one of the high fashion points of the new season, and this soft woollen tweed coat-frock uses it on the surplice neck and cuffs. The skirt is circular at the sides, joining a yoke with scallops on one side. Designed for sizes 14 to 40

DESIGNS FOR PRACTICAL DRESSMAKING

WOOLLEN PLAYS THE LEAD IN THE STREET SCENE

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 207

In the famous Pinaud Collection in Paris is a powderbox made at the command of Louis XVI, lovely—and fragile—as a flower. Today Pinaud places another powderbox—your powderbox—side by side with the King's. Black, sleek, modern as the age in which you live—and packed with the newest triumph of Pinaud's century and a half of achievement: Pinaud's New Powder! Blended so exquisitely, so accurately to your individual type of skin that its effect is scarcely that of a powder at all! Made in two gradations, one for the skin inclined to oiliness, one for the skin inclined to dryness . . . it imparts a beauty no complexion ever knew before. At your favorite shop ask today for the new powder

by Pinaud

PARIS • NEW YORK

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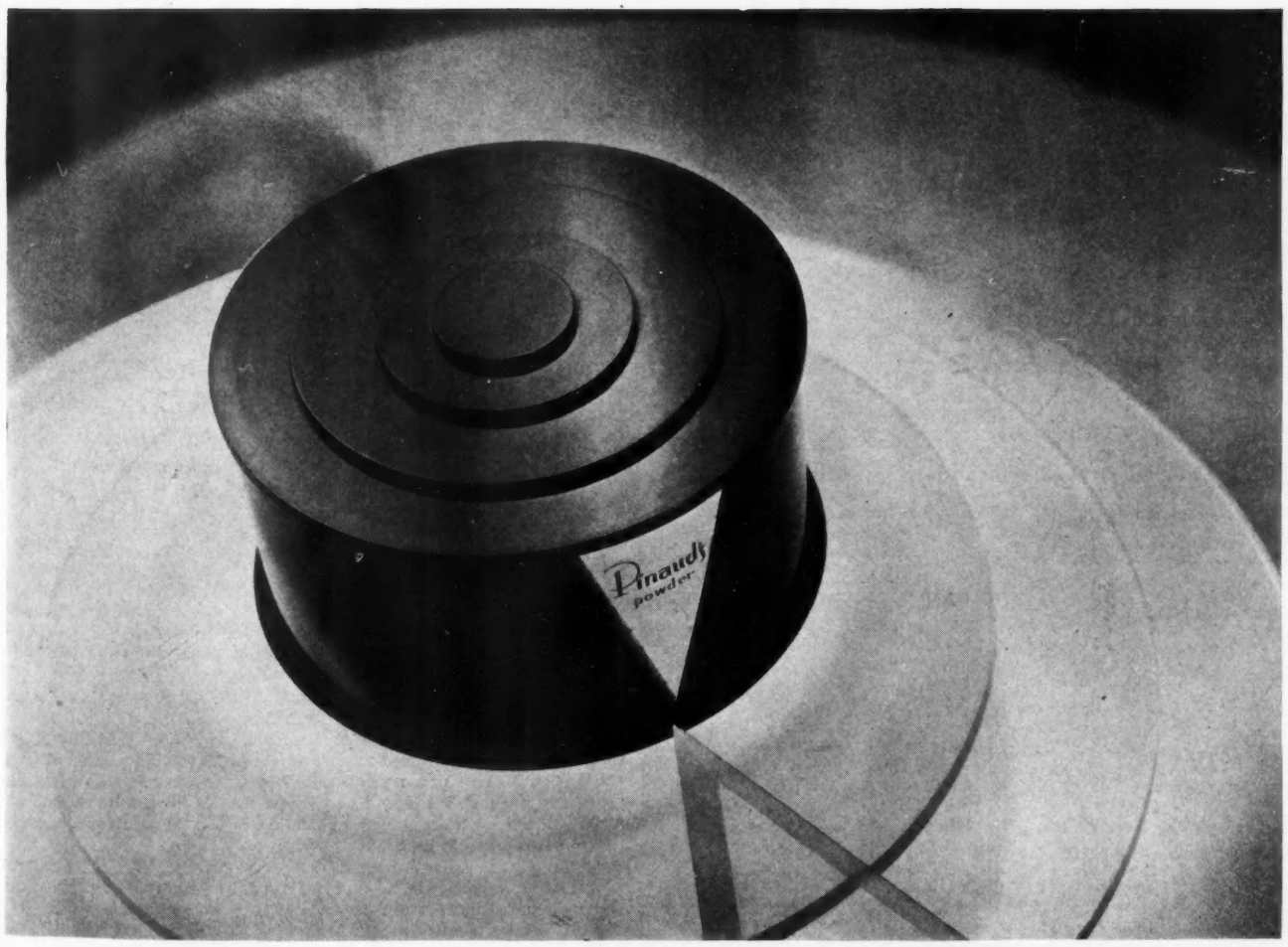

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an Expert Massage
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all in a wonderful new
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APPROACH your evening's social activities with the vigor and allure of the true Parisienne. Use her methods for revivifying the exhausted body, of restoring the blood to active circulation, the skin to glowing youth.

No need to carry the fatigue of business or shopping over—into evening's playtime hours. Use Cheramy's Body Tonic—a new Eau de Cologne that combines the stimulating effects of a brisk walk, a cold shower, an expensive massage by an expert masseuse —all in a few drops and a fraction of the cost.

Pat it on your tired skin—over your tired body. How cooling, tingling, soothing. Into each pore it rushes—cleansing, toning, deodorizing. Your skin awakens, glows, grows supple. There's a new elasticity in every muscle. And a flower fragrance—delicate, sensuous, delightful—pervades your very being.

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You may send me without charge, a trial flacon of Cheramy Eau de Cologne —a new tonic for the body.

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ON HER DRESSING-TABLE

Dana B. Merrill

A REALLY good facial treatment should have a threefold purpose. It should leave the face rejuvenated, the skin benefited, and the entire body relaxed and rested. A number of women in and about New York have found that Patrice Cotter, in her little salon in East Fifty-Seventh Street, provides such treatments exactly to their liking. This specialist works entirely by herself, and to her each client presents an interesting and individual problem, just as each patient does to a physician. She feels that the atmosphere of large cities and, more especially, the steam heat, tend to make the majority of city skins dry, and, while her treatments are varied according to the individual requirements of every skin, she has made a special study of treating the dry, tight sort of skin that is most frequently presented to her.

A BENEFICIAL TREATMENT

Whatever type of skin is being treated, the process begins with a thorough cleansing with a light cream and a skin tonic and then proceeds to a gentle manipulation of the facial muscles. After this, a brisk patting with a pad saturated in skin tonic proceeds for several minutes, leaving the circulation stimulated and the skin wonderfully revived. Next, the face is tied up in a bandage that is so adjusted as to hold the muscles in their correct contours, and a thin layer of cotton saturated in a fragrant lotion is laid in strips upon the face, and ice is passed over these until the entire surface is overlaid with a chilled, perfumed mask. When this is removed, the skin is fresh and firm, ready for cosmetics, which this specialist applies with a skilled and flattering touch. If the skin is tanned, she will complete the treatment with a most effective sunburn make-up.

CURATIVE MEASURES

When there has been occasion during the treatment to open the pores in order that blackheads may be removed, this process is followed by a coating of oil and egg, a combination that succeeds in closing the pores without proving drying to the skin. A treatment recommended for use at home employs two of the preparations made exclusively by this specialist. After the skin has been thoroughly cleansed and the pores have been opened by means of applications of warm oil, the blackheads are gently pressed out. Then, pore cream number one is applied and allowed to remain on for two or three minutes. This cream is made according to a formula used by physicians during the War and has marked antiseptic and curative qualities. When this is removed with cleansing cream, pore cream number two is applied and allowed to remain on overnight to soothe the skin and refine the pores. Another helpful preparation in this series is a lotion to be applied over the occasional blemish or red spot that even the best of skins are sometimes heir to. This is effective in both healing and concealing such defects. All of the preparations used in these treatments are available directly from the specialist at her New York address.

Charming dressing-table bottles and a powder jar are made of blue bubble-blown glass with delicate flower-shaped stoppers; from Benello

ACCESSORIES IN BLUE

Dorothy Gray's most recent contribution to beauty equipment is a large-size indelible lipstick in a smart blue case with a silver-toned base, and another interesting item from this salon is a cream rouge of great delicacy and naturalness. Women who have found difficulty in applying this form of rouge correctly will find that its very light texture makes this easily used, and it has the added virtue of remaining unfaded until it is removed. The Dorothy Gray single cases for compact rouge and powder have appeared in new versions, in square boxes in dark blue with a silhouette on the cover in light blue. Aside from being distinctive in their general appearance, these accessories are a joy to behold for those who have a penchant for blue.

A NOVEL ATOMIZER

A clever little accessory has recently appeared in the guise of a pocket lighter, introduced by the makers of Ronson lighters. So complete is this effect that one is amazed when the top springs open to reveal, not the expected flame, but a fine stream of perfume. This is a compact and very convenient bit of equipment in any number of colours and finishes, among which one of the smartest is snake-skin. This is known as the Perfu-Mist and may be purchased in shops all over the country.

FRAGRANCE IN SMALL MEASURES

Two French perfumes that have a large following in America are Ciro's "Chevalier de la Nuit" and "Gardénia Sauvage" from the same maker. Both of these are being presented for the first time in small sizes convenient for travelling and pleasant for gift giving. The Chevalier bottle will be a miniature reproduction of the large one, with the Chevalier head as a stopper. They may be purchased in the many shops where Ciro perfumes are sold.

MISS HELEN CHOATE

THE CHARMING GRANDDAUGHTER OF AMERICA'S DISTINGUISHED AMBASSADOR, THE LATE JOSEPH H. CHOATE

IS POET · MUSICIAN SPORTSWOMAN SOCIETY FAVORITE

Miss Helen Choate, brilliant young favorite in New York society, inherits the distinction of her grandfather, who was so long Ambassador at the Court of St. James.

Since she was seventeen her poems have been appearing in leading magazines. They reveal true talent. This gifted young woman is also an accomplished pianist.

YOUNG as she is, Miss Helen Choate is one of the most brilliant personalities in New York society. She belongs to a family so distinguished that her name admits her to the most exclusive circles of America and Europe. And she herself is so gifted, so delightful that she is a favorite everywhere.

This vivacious girl can sparkle through a dinner party and dance till dawn, yet turn out fresh and crisp for her morning ride in Central Park, or for a round of golf at her country home at Mt. Kisco. She is an accomplished pianist and speaks French and German admirably.

Miss Choate is slim and tall with a cool nonchalant grace. Her shining red-gold curls, bright brown eyes and clear fresh coloring make her a vivid figure. She has that precious gift, a beautiful skin, and takes great care to keep it satin-smooth and fine of texture.

She believes whole-heartedly in Pond's Creams, saying, "I've used them ever since I can remember. Sometimes I experiment with others, but I always come back to Pond's.

"Pond's Cold Cream cleanses divinely! And the silky Tissues for removing cold cream make old methods seem as extinct as the Dodo."

Pond's new Skin Freshener has equally won Miss Choate's approval. "It does away with that oily, shiny look and makes your skin feel fresh as a morning breeze. And, use Pond's Vanishing Cream before you powder. You'll look cool and nonchalant no matter how long you dance or golf.

She is very striking, slim and tall, with shining red-gold curls and big brown eyes. Her skin is exquisite—fresh, clear, beautifully cared for. She says, "I've used Pond's ever since I can remember."

Pond's preparations—Two Creams, Tissues and Freshener—for exquisite care of the skin.

For sure results use Pond's as follows:

DURING THE DAY — first, for complete cleansing apply Pond's Cold Cream over face and neck, patting with upward, outward strokes. The fine oils penetrate every pore and float dirt to the surface. Do this several times and always after exposure.

SECOND—wipe away cream and dirt with Pond's Cleansing Tissues — so ample, soft, absorbent.

THIRD—soak cotton with Pond's Freshener and briskly dab skin to banish oiliness, close pores, preserve youthful contour.

LAST—smooth on Pond's Vanishing Cream for powder base and exquisite finish.

AT BEDTIME—cleanse your skin thoroughly with Cold Cream and wipe away with Tissues. The coupon brings trial sizes of all four preparations. Try them!

Send 10¢ for Pond's four delightful products

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Pen of the British Empire
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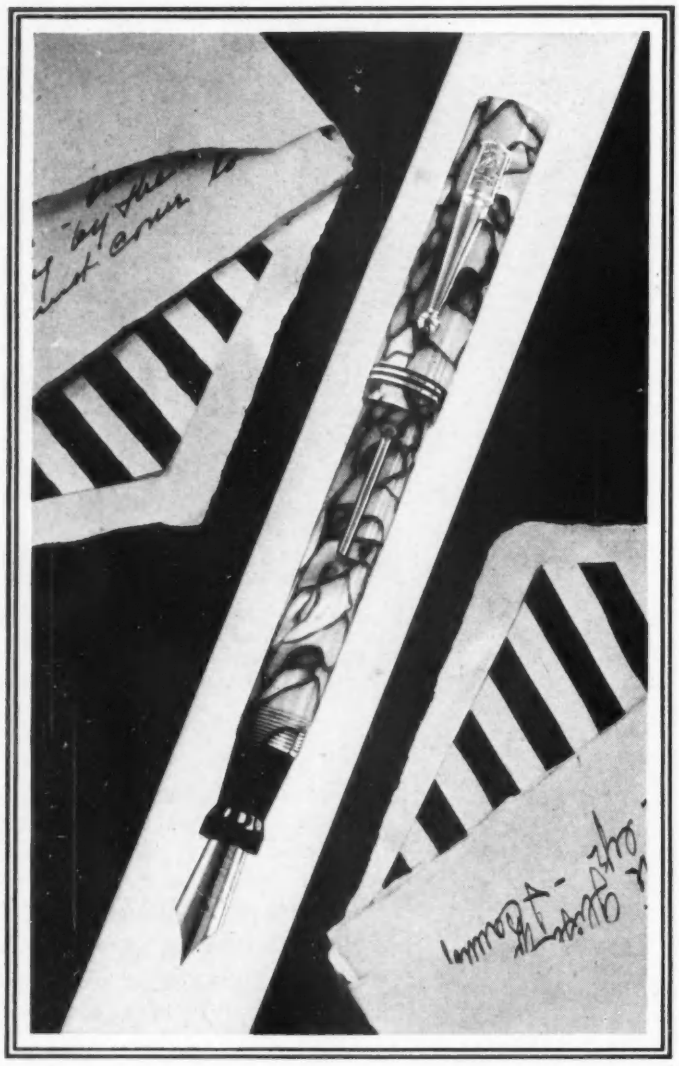

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NEW MODES FOR SMALL FIGURES

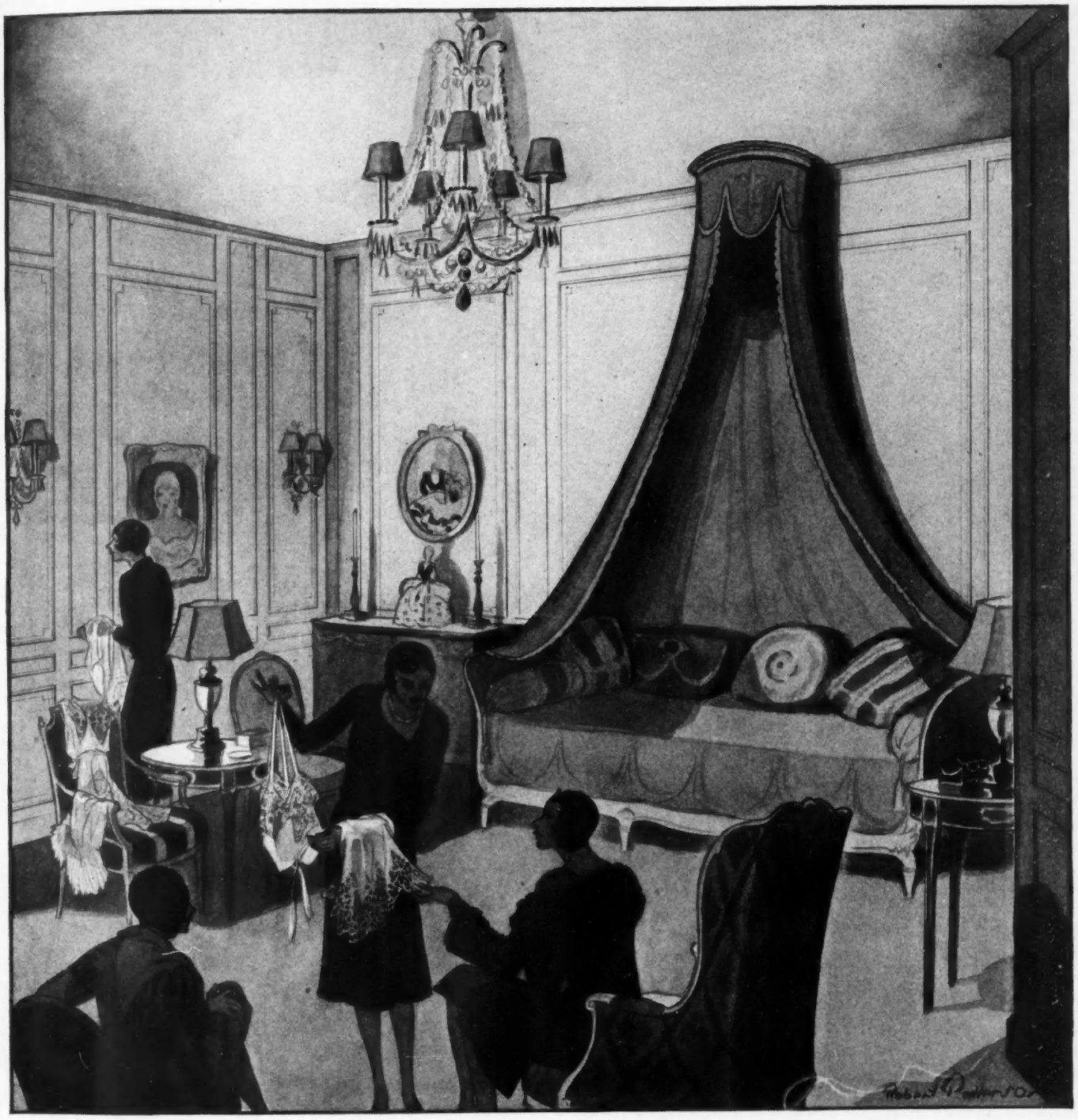
NÉGLIGÉ No. 2990 This kimono of silk crêpe, without underarm seams, has a front fold and collar and drop-shoulder arm holes. Designed for sizes 4 to 14

BATHROBE No. 2989 Turkish toweling is used for this bathrobe with a turn-down collar and two pleats released below the yoke depth. Designed for sizes 4 to 14

ROMPER No. 2987 A cotton broadcloth romper may have a batiste collar or a collarless neck; smocking No. 621. Designed for sizes 6 months and 1 and 2 years

FROCK No. 2988 This gingham frock, with linen collar and cuffs, may be smocked in motif No. 621 or gathered. Bloomers. Designed for sizes 2 to 8 years

FROCK No. 2991 Ideal for school is a jersey dress with stitching that effects a bolero and a pleated insert in the skirt front. Designed for sizes 8 to 14 years



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The season's most important première . . . the Fall Collection of French importations and the discriminating originations of our own ateliers sweep into the limelight of Fashion with a new setting . . . Two new buildings and three additional departments . . . The new French Boudoir on the fourth floor . . . the lovely daintiness that has been handed down to femininity since the saffron days of le roi de soleil *. . . Nightgowns . . . negligées . . . pyjamas . . . beautiful invisibilities . . . all shown in their rightful* décor *. . . If a lovely* chaise longue *entices you . . . or a* poudreuse *. . . or the most diminutive lullaby of a pillow . . . you may buy them, too . . . The enlarged Sports Salon on the new third floor . . . and on the new second floor, New York's ultra-smart innovation, the Bergdorf Goodman Shoe Salon . . . exquisite, beautifully made shoes and slippers for every possible occasion.*

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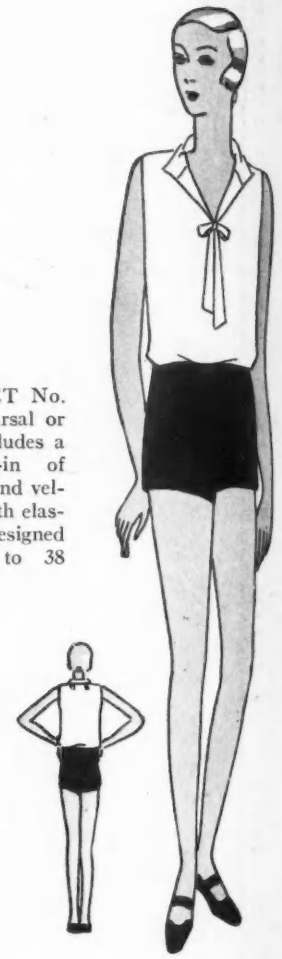
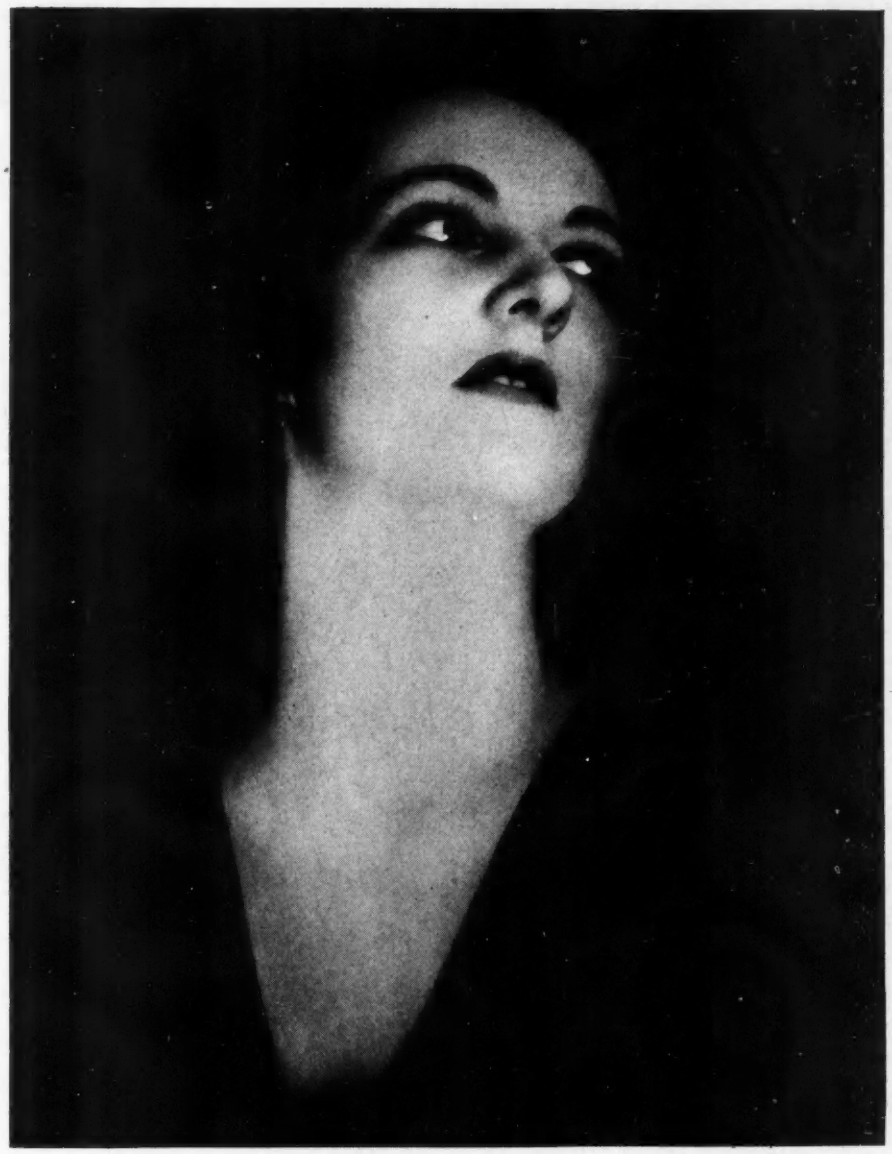
AT HOME MODES AND A SUIT FOR EXERCISE

PRACTICE SET No. 5049 This rehearsal or exercise suit includes a sleeveless tuck-in of crêpe de Chine and velveteen trunks with elastic in the back. Designed for sizes 14 to 38



NÉGLIGÉ No. 5047 Lace and satin are combined for this simple, but lovely négligé. The wide sleeves are set into drop-shoulder armholes. Designed for sizes small, medium, and large

LOUNGE PYJAMAS No. 5048 (Right) Three tones of silk crêpe combine in this set. The coat is straight, the trousers circular, and the blouse sleeveless. Designed for sizes 14 to 40



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. . . AND ONLY HALF AS LOVELY

IT would be laughable, if it weren't so tragic—the way that many women lavish care upon their faces, while day by day their smooth young throats are growing lined and old through sheer neglect. A throat that looks middle-aged mocks at the loveliest face. A crêpe-like texture of throat adds years to a woman's appearance . . . destroys half her beauty.

And yet no one need ever lose the satin-smoothness of her throat — cruel lines and ugly flabbiness need never mar its beauty. With a little care — wise, intelligent care — you can keep your throat a smooth young column of loveliness. And if the wicked signs of neglect have already begun to age your appearance, you can banish them with proper treatment.

Dorothy Gray spent years evolving treatments and preparations for preventing crêpy throat, and for correcting it. If it is impossible for you to visit one of the Dorothy Gray salons you can still follow these treatments in your own home. The same exquisite preparations which have proved so remarkably successful in the Dorothy Gray salon treatments may be had at leading shops everywhere, and the simple, scientific Dorothy Gray method is clearly explained in the booklet which this coupon brings you.

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Please send me the new Dorothy Gray booklet, "Your Dowry of Beauty." I am particularly interested in: ☐ The Treatment for Lines and Wrinkles ☐ The Treatment for Double Chin ☐ The Treatment for Relaxed Muscles and Crêpy Throat.

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With the merger of the three important Jewelry Establishments of Spaulding & Company, Black, Starr & Frost, and the Gorham Company's Fifth Avenue Store, an even more interesting collection of Fine Jewelry and Silverware is now offered.

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A GUIDE TO CHIC

(Continued from page 117)

who are well over five feet seven inches tall and statuesque in proportion. Theirs has been a new problem, smartly met.

As to a general daytime costume for town, a severely tailored suit will probably be this woman's choice. This, while far from wrong, is a bit too classic to be really chic for all occasions. If she must have a skirt, a jacket, and a blouse that go together, she will be wiser to choose a dressmaker version of the three-piece suit with an unusual treatment on some part of it. This need not detract from its ease of wearing or its masculine debonairness. Such a suit, from Frances Clyne, is illustrated next to the left at the top of page 117. Its chic and its suitability for this particular type of woman lie, first of all, in the combination of colour and fabrics. The two-piece dress is of beige tweed, cut on the simplest lines, and the leda cloth coat, which has been designed so that it hangs very smartly, without the inconvenience of having to hold it in place, is in a dull red.

One may be as casually unconscious of wearing an ensemble like this as though it were a tailleur, but, while the latter is a costume conservative and safe, the former is vibrantly smart and equally good for town and country. The flat scarf, like a man's huge tie, the combination of smooth leda cloth and shaggy tweed, the three-quarters length coat with its integral belt, which gives it a fitted look, and the use of this particular shade of dark red and beige all have a swagger that complement this woman's personality. Therefore, she should beware of sinking into such a quagmire of old way that she neglects the very points that make this ensemble the right one for her. With it, she wears a simple felt hat, probably in red, perhaps in beige, with a small brim that goes off the forehead and her habitual brown Oxfords.

A DRESS FOR THE MASCULINE TYPE

An alternative to the three-piece town suit and one that combines swagger with superlative smartness is the runabout dress, preferably of men's suiting, with a narrow under-edging of piqué. This type of dress is perfect as the city adaptation of country sports clothes. An excellent one to wear with a silky sable scarf and one heavy enough for fortification against all but the coldest weather is that of grey tweed, shown at the upper left on page 117 and procurable at Bonwit Teller. Fundamentally, it is a two-piece dress, but it was chosen, first because of the comfortable, easy fit effected by loose raglan sleeves and a free surplice closing; secondly, because of the "air" given it by the jutting, debonair peplum that in no way detracts from the ease of wearing; thirdly, for the carefree swing of its circular skirt, widened by a single inverted pleat; and fourthly, for the rough, masculine feel of the thick tweed. These discriminating factors must be kept in mind, as they are the raison d'être of the dress and to change or neglect them would be to eradicate its smartness. Checks, too, not only are very new for the sports-like runabout dress, but, in their simplicity of design, have a certain virile chic. To complement this, the smart young person in the sketch wears with it, besides the sable scarf, classic shoes with a single strap and solid leather heels, one of the new plastic berets in tweed to match, and, since the opening is low, tailored lingerie with a few rows of fine hand-hemstitching.

There are, of course, afternoon affairs at which formality in dress is inevitable, and, to most of us, this kind of formality means as much femininity as the mode permits. The woman whose fetich is sports clothes, however, will find it very discomforting to have long skirt ends trailing beneath her perfectly straight coat, and capes and scarf will only be a hindering nuisance. Molyneux has made a dress in which her own peculiar charm may be given full play. Its hip-line is fitted, but held by a belt instead of a bow; its skirt is full, by means of flat side pleats; its blouse has a bolero, but only in back; and its fabric is printed crêpe de Chine, but in a small, inconspicuous design. The whole of it, in fact, is formal, but tailored. Another kind of afternoon dress gleans a certain elegance from its fabric, while its lines remain simple and comfortable to wear. This type is clearly illustrated by the dress from Kurzman, shown at the right on page 117. Its lines are slim and lithe, and there is no part of the dress that can prove hampering. Its salient claims to chic are the finger-tip length of the plaid faille taffeta tunic, the willowy grace achieved by the peplum effect of box pleats at each side, the easy swing (that continues this line) of the circular black crêpe skirt, and the dashing little white starched linen collar that buttons on around the neck. By altering any of these ingredients to smartness, the dress becomes merely a sombre garment instead of the touchstone to the clear-cut brilliance of the 1929 Amazon.

SIMPLE LINES FOR EVENING

A small amount of femininity in evening dresses is unavoidable, but here a part of the feeling, at least, may be eliminated by having the fussier details of the dress, such as dripping panels or long-pointed ends, confined to the back. If one feels uncomfortable in over feminine clothes, then ruffles, bouffant dresses, and brevity of line should be avoided. The dramatic type of dress, too, should not be considered unless one is sure that confidence in its superb chic will assure the necessary grace and poise of carriage that it needs to exaggerate the distinction of line. So, the most successful kind of dress is that which one is least conscious of wearing, one in excellent taste, but without prettiness or aspirations toward exoticism. Vogue has selected, as the perfect example, the dress from Best shown next to the right at the top of page 117. In the first place, its fabric, beige flat crêpe, obviates the timidity so often experienced with dresses of richer fabric—the fear that they will be torn, mussed, or that something will be spilled on them. Flat crêpe has a resilient nature and one not quickly conquered by external influence. In the second place, the mobile fulness of this skirt is so devised that, when the wearer is at rest, it falls in slim, flat panels, sleek and unobtrusive. Their long, attenuated line is furthered by the snug-fitting hip-line, which, if it were one inch too loose, could ruin the effect of the entire dress and make it bag-like and sloppy. The front décolletage is high, but the back is purposely low, with a narrow bow to define its points. The deep back décolletage is a concession to chic that must be made. To avoid monotony and a match-stick silhouette, the panels are of varied lengths, a fact that is also of great importance.

On the other hand, there is the wo-

(Continued on page 136)

POND'S

CLEANSING TISSUES

just the right size.. absorbent.. firm yet exquisitely soft—for removing cold cream

SKIN FRESHENER

delicately refreshing.. fragrantly bracing—for toning the skin and banishing oiliness..

Remove cold cream and dirt with folded Tissues

POND'S CLEANSING TISSUES remove cream and dirt conveniently and thoroughly. They're just the right size, exquisitely soft, marvelously absorbent. And so hygienic—discarded at once. Use them in place of handkerchiefs for colds. Wrap some around a tube of cream and tuck in your handbag. Put a dozen in the children's lunch box. And Pond's Skin Freshener and Tonic is refreshing and beneficial to even the most sensitive skin. It banishes oiliness, tones, firms. Use it at any time during the day and always when you rise in the morning to take away that "sleepy" puffiness. Bottled with screw cap, 50¢ and $1.00. The Cleansing Tissues are 25¢ and 50¢.

Soak a large pad of cotton with Freshener

HOW GENTLY, thoroughly these exquisite Tissues made by Pond's remove cold cream! How tenderly their caressing lightness guards your skin. They are so highly absorbent that they *lift* off cream and dirt. No further danger of rubbing it in and clogging the pores.

For the comfort of your guests order half a dozen boxes at a time, for dressing-room and bathroom. Keep them in kitchen and nursery, too. Use as handkerchiefs for colds to prevent the spread of infection—you can discard them at once.

And now you will find in Pond's Skin Freshener just the tonic your skin needs. Refreshing, bracing, it removes all oiliness after cold cream cleansing, leaving your skin cool and delicately glowing.

How it invigorates your complexion, stimulating all the little cells to action! What a live, fresh look comes to your cheeks after even a few days use! The tiny lines are smoothed away, coarse pores are gently closed, and your skin takes on the fine-textured bloom of youth.

Use these delightful aids this way:

After a thorough cleansing with cold cream gently remove cream and dirt with Pond's Cleansing Tissues, crumpling or folding them in your hand. Use two at a time till they show no soil.

Next, soak a large pad of cotton with Pond's Skin Freshener and dab it briskly over face and neck. Remove the last trace of moisture with a piece of dry cotton.

Then a touch of finishing cream and a careful dusting of face powder to complete the treatment.

How lovely you look now! Your skin bespeaks that care which fastidious women demand—and you are happy in knowing you look your best.

CHECK OFFER YOU WISH.

☐ *For FREE sample of Pond's Cleansing Tissues.*

☐ *For 10¢ enclosed, samples of Pond's Cleansing Tissues, Skin Freshener and Cold and Vanishing Creams.*

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A GUIDE TO CHIC

(Continued from page 136)

man whose taste in clothes runs to a profusion of fussiness. She "adores" ruffles; skirts with tier upon tier of circular flounces warm her heart; she feels that her costume is incomplete if she is not wearing at least three strands of beads, a brooch, and a hatpin; her skirts are almost invariably too short, and her heels too high. Then, to add to this, she may have a "baby girl" complex that compels her to act as twelve, to wear ringlets and curls, to pout and open wide her eyes in a baby stare, until she is sixty. And, while her name may not be legion, she has innumerable sisters who share her taste in a lesser degree.

For them, the quickest and safest process of achieving chic is that of elimination. And the mode of this season is so designed that the hunger for femininity may be satisfied without sacrificing chic—if some of the prettiness is eliminated from both manners and clothes. For the desire for femininity in a feminine mode, unless curbed by intelligent self-criticism, leads to numerous and deep pitfalls. The woman of this type may indulge in all the languorous grace her heart desires, provided that she doesn't overdo it to the point of drippiness. She will not make this mistake if she achieves the wanted grace by means of dresses, the forte of which is intricate cutting and fitting, instead of superfluous hangings. She will discover that the new dresses contain in themselves all the extravagant beauty that chic permits her to flaunt, so that separate ornamentation is *de trop* and in bad taste. Daytime clothes are laying a great deal of stress on skirts with double tiers of ruffles and one of the same width at the neck. Lingerie touches are duly popular. Backs, skirts, and hip-lines are broken, accented, and moulded to slim curves. Everywhere, natural lines are encouraged, so that the "feminine" woman need only study the models launched by the good French houses, this season, to find a pattern on which her clothes should be modelled.

A USEFUL COSTUME

Very useful to this type of woman is the tweed country-town suit shown at the upper left on page 116. It has femininity without fussiness, and grace without sagging prettiness. There is a cape on the three-quarters length coat, but to have its fulness any more circular or its elbow length two or three inches longer would be to overbalance the silhouette. The fur trimming is restrained. There are narrow cuffs and a flat collar of nutria, instead of a long-haired fur—which would "kill" the smartness. Since the coat embodies considerable femininity, the tweed dress to match must remain simple, and, also to maintain balance, it must be three inches or so below the knees, a far more graceful length than that which blatantly displays the knee-cap. The dress is cut in one piece, with a square neck and box pleats in the skirt, and is from Frances Clyne. With it are worn a brown felt hat with a brim and a little front bow and classic suède and calf one-strap shoes with solid leather heels.

For the type of coat that replaces the fur coat on formal occasions, the model from Saks-Fifth Avenue, shown at the upper right on page 116, has been chosen as an excellent example. Its fabric and colour are delightfully feminine—the softest, smooth, lush woollen in a warm medium blue. It has a young, flattering look in the seamless line at the shoulders and a successful harmony of colours in the brown lapin trimming. The fur cuffs, chic only in a smooth, flat fur, are luxuriously wide and extend in points to the elbow. The scarf collar has an interesting and femininely intricate arrangement of points in the back. The skirt is flared just enough—any more would give a hopeless ballet-dancer look. The hat worn with it may be as dramatic a high fashion as this woman wishes, so long as it does not interfere with the collar.

FORMAL FEMININITY

One of the greatest dangers for the ultrafeminine woman is the afternoon dress. In the selection of this, the temptations are so great that she is likely to run riot. Vogue offers, as a guide, the canton crêpe dress from Madame et la Jeune Fille, shown in the middle of page 116. Fundamentally, the dress is simple, but the details are such as to give it a great amount of feminine charm. The skirt is laid in flat tiers of ruffles, and, because of this, it must be long enough to cover the knees by three or four inches, since this type of skirt is apt to rise to alarming heights when one sits down. There are ruffles on the sleeves, but these are, and must be, placed high enough not to prove a hindrance. The flattering square neck-line is decorative enough with its frilling and, perhaps, a twenty-inch string of pearls. It must not be burdened by ropes of beads or a profusion of shoulder flowers, real or artificial, and one or two bracelets may be worn, but no more.

The evening problem is less difficult, for here a reasonable amount of fluffiness is permissible. One thing, however, is paramount—exaggerated skirt fulness will result only in a ballerine effect, not in chic. The dress from Madame et la Jeune Fille, shown at the lower left on page 116, is an excellent example of how much fulness is allowable. Made of misty blue net and spattered with silver stars, it is charmingly, engagingly young. The little circular cape, which becomes a flat collar in front, is a filmy illusion of flattery to the arms and back, and its effect should not be spoiled by necklaces that dangle down the spine.

A word of advice should be added about the coiffure. If the masculine type of woman prefers short, sleek hair, let her wear it long enough to cover her ears, at least partially. If the feminine woman can not do without curls, let her keep the top of her head smooth and glossy, with ringlets forming a little fringe either just below her ears or at the nape of her neck.

THE DON'T TO CHIC

And, in closing, there are a few important "don'ts." If you belong to the feminine type, don't wear flowers on the shoulder. (You won't be tempted to make this error if you belong to the opposite type.) Don't wear too short skirts. Don't add bows to a dress that is smart without them. Avoid too large brims on any hat. Choose short-haired furs rather than long-haired ones, unless you are very certain of the chic of the latter. Don't use too much fur or too much flare—or too much of anything, in fact. And, if you belong to the type that prefers sports clothes, beware always of a severity that suggests a riding-habit gone wrong or a "new woman" in her newest and most blatant stage!

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As unlike as the Dawn and the Twilight . . . with their indescribable loveliness . . . are the Blonde and the Brunette. The glorious mission of Parfum pour Blondes and Parfum pour Brunes is to intensify to their highest potential beauty the distinctive charms of these two feminine types. Pour Blondes is an interpretation in fragrance of joyous freedom . . . verve . . . presented in a bottle of vivid jade green. Pour Brunes typifies mystery . . . exoticism . . . and comes in a flacon of richest coral. Each flacon is encased in an exquisite gold-lined box of matching hue. Three convenient sizes. Each type interpreted, also, in Face Powder of exquisite fineness.

MADE, BOTTLED, BOXED AND SEALED IN FRANCE

PARFUMS LIONCEAU

INCORPORATED

MASTER PARFUMERS OF PARIS

Paris
110 Rue Demours

New York
565 Fifth Avenue

Ruth Bernhard

WHAT IS NEW IN THE SHOPS

(Continued from page 120)

bright, good-morning yellow, and the dull-finish pottery service is in yellow, too, lined with blue—a perfect setting for scrambled eggs and bran flakes. This shop has also a fine new collection of tweed bags, priced at around ten dollars. They are almost as important, this season, as tweed berets, so it is a very good idea to take a sample of your tweeds and get a bag to match.

Prospective or merely possible brides may be glad to know that a very superior place to get your bridal veil is Jay-Thorpe. This shop makes them up with scraps of your own lace or lace that it supplies, and, since they are busily created all year round, the results are very expert. This shop is renowned also for fine corsets, all French, exquisitely made—the kind that any one would delight in wearing. The new corsets (and, by the way, it is now smart to stop beating around the bush, and call girdles, wrap-arounds, step-ins, and all the other stilted names by which they used to be known, just "corsets,") are at least two or three inches longer at the top, to take care of the unlovely roll that used often to accompany the old corsets. The new ones succeed in making the waist as slim as the new mode decrees, and even the "altogether" ones that combine a corset with a brassière are as slim and supple as a satin dress.

LINGERIE AT JAY-THORPE

And, speaking of lingerie, at Jay-Thorpe's is a man who designs and executes custom-made clothes in the various departments, but is especially talented in making négligés. One lovely model that is a masterpiece of line is made of crêpe-backed satin so that it is not uncomfortably transparent, as so many are, and needs merely a slip under it to fill in the neck-line a little. Then, too, in the lingerie department is a tailored crêpe de Chine set, including a shirt and step-ins, that is perfect for those who demand silk-next-to-the-skin even for sports wear. The shirt buttons up the back and is very brief, with tiny tucks all around to make it fit the waist when it is tucked inside the step-ins. Of interest, too, is the profusion of satin underwear through which runs the theme of the Empire silhouette.

If you are a collector of books—rare first editions or fine bindings or Americana, for instance—, you might appreciate having some one on the watch for choice items. Then, by all means go to the Colony Book Shop at 26 East Sixty-First Street, where, besides running the pleasantest kind of a modern book-shop done in pale grey with soft seats that invite you to stay and read and read, just this kind of scout service is maintained. The young lady in charge may show you, with justifiable pride, perfect first editions of both series of Biglow Papers or a rare volume of Cruikshank (George Cruikshank is one of the specialties of the shop). Or, perhaps, you would be more interested in modern first editions, both American and English.

The Colony Book Shop is amusingly decorated in the modern manner, and its books include the modern as well as old

MODERN LIBRARIES

And if your tastes are quite de luxe (and your purse, also), you will want to know about the two libraries that the Colony Book Shop has done for a modern apartment by Lucian Bernhard. One, the master's library, was typically masculine in feeling, with wood-panelled walls and a solid air of comfort. For this, the most beautifully hand-tooled bindings were chosen for everything from Aristophanes to Economics. The other, for the mistress of the house, was specially planned for a woman who loved flowers, and orchids in particular, so that there are niches round the tops of the book-shelves where vases and bowls of orchids are placed and spaces for etchings by Marie Laurencin, of whose works this shop has charming examples. Perhaps, this may be a trifle exotic for you? Well, discuss the matter at this shop and see what fun it is to have an individualistic library. Or just buy a book—whichever you do, you'll certainly return.

Another unique and fascinating book-shop is the Weyhe Gallery, at 794 Lexington Avenue, which, as you can tell by the name, is not by any means merely a book-shop, but also a mill for contemporary art, where the best is ground out and the rest abandoned. The gallery acts as agent for a number of young painters and artists in New York, Rockwell Kent being one of the best known of them. All through the autumn and winter, regular exhibitions of their works are held, and the gallery also sells lithographs, etchings, and drawings by contemporary native and foreign artists. Lately, it has been devoting much attention to the exhibi-

(Continued on page 142)

FURS

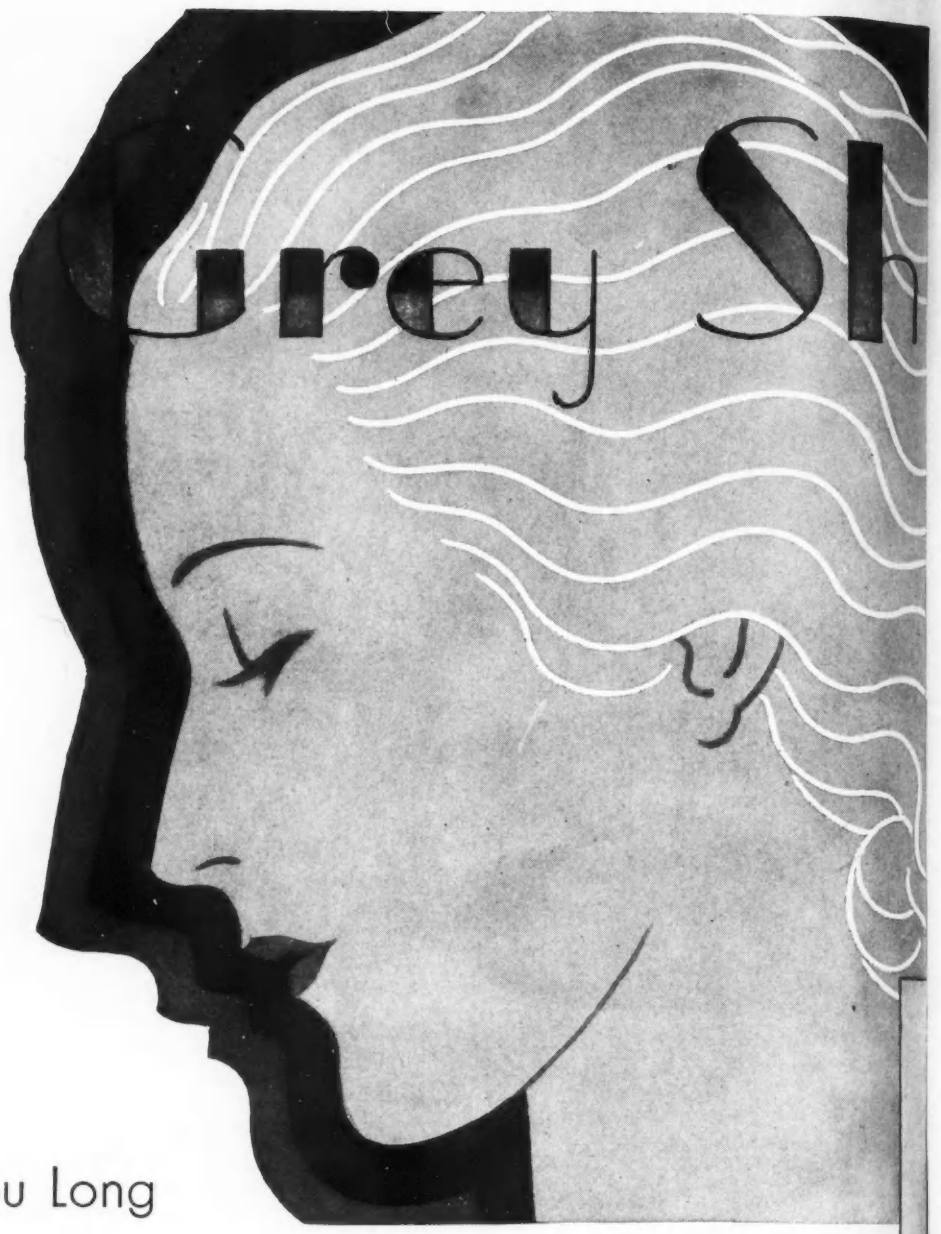
IN THE MODE OF TO-DAY AND THE MODE OF TO-BE!

All fine furs are a long-term investment AS FURS...Stein & Blaine furs are also a long-term investment AS A MODE...as adaptable to Change as Style is susceptible to Caprice...modeled now to comprehend re-modeling later...incarnate with the Immediate and the Ultimate... faithful to the Mode of To-Day...fickle as the Mode of To-Be...so modeled and moulded and made as to embody the Novelty of the Hour and to anticipate the inevitable Fluctuations of Time!

The Finest Furs a Woman Can Own Are Furs That Cannot Be OUT-MODED*!*

Stein & Blaine
INC.
13 and 15 West 57th Street, New York

The Grey Shadow



—It May Overtake You Long Before The First Grey Hair Appears
—It Tells a Tale of Age As Clearly As a Sagging Chin

THE cut of your "bob"—the smartness of your coiffure—the "set" of your wave—its softness—its depth—its lustre—all these are details of perfection vitally important to a woman's personality and loveliness.

But more important still is the underlying health of her scalp—more fundamental—more vital to her lifelong beauty; and youthful hair comes only from a healthy scalp.

Each day—thousands of women peer in their mirror and discover the one hair that is out of place—yet fail to recognize the danger signals of dry scalp, oily hair, dandruff. They do not understand, perhaps, that these conditions are fore-runners of The Grey Shadow—the first step toward approaching greyness—the first loss of youthful charm.

For over 20 years Ogilvie Sisters have been studying the causes of grey hair—and methods of preventing it. During this time, hundreds of thousands of cases from all parts of the world have come to their attention. Almost invariably, grey hair was found to be the outcome of neglect—or improper care between the ages of 20 and 35.

In every instance, greyness was preceded by dandruff, dry or oily scalp, gradual loss of color, lustre, vigor. Usually these symptoms of The Grey Shadow are present years before the first grey hair appears.

If you dread greyness, let Ogilvie Sisters tell you how to ward it off. Let them teach you how to nourish, stimulate and exercise your hair and scalp so that it will be always healthy—so that The Grey Shadow will be checked.

dow of 35!

Ogilvie Sisters, after years of study and experiment, perfected a corrective preparation for every need of the hair and scalp including Tonics for care of the hair before and after permanent wave. Each of these preparations does three things: It cleanses the hair—it stimulates the scalp—it nourishes the roots.

Ogilvie Sisters' Hair Preparations, unlike many others, are pleasant, wholesome, delightful to apply. Because they are so simple and effective, they may be used successfully in your own home as well as in the hands of experienced operators at the Salon—and always with the same unfailing benefit.

FOR OILY HAIR

Ogilvie Sisters' Tonic for Oily Hair—has a slightly astringent quality which gradually regulates the relaxed condition of the oil glands. A refreshing lotion that cleanses the hair, thus enabling you to shampoo less frequently. Price $2.00 and $3.50.

FOR DRY SCALP

Ogilvie Sisters' Tonic for Dry Scalp—a delightfully refreshing, stimulating lotion—supplies the hair with vital oils—immediately relieves that feeling of "tightness" and restores the hair and scalp to normal. Price $2.00 and $3.50.

FOR DANDRUFF AND FALLING HAIR

After illness, overwork or nerve strain, when the scalp is debilitated, tired, "out-of-sorts"—when the hair falls and its color becomes faded, Ogilvie Sisters' Special Remedy for Falling Hair and Dandruff will strengthen the scalp—invigorate the tiny cells and muscles—keep the hair healthy and lustrous. Price $2.00 and $3.50

POMADES

Ogilvie Sisters' Scalp Pomade—an effective preparation for thin spots, receding temples and dry split ends of hair—a wonderful lubricant for the scalp. Is of particular benefit to permanently waved hair, which is inclined to be dry and brittle. Light or Pine, $1.25 per jar. Also packed in tubes for convenience of travellers, $1.00.

HAIR BRUSHES

Hair Brushes play a very important part in the care of the hair. Hair should be given a thorough brushing daily. Ogilvie Sisters' Hair Brushes are specially designed with long, flexible bristles. $4.50 to $13.50.

• • •

A copy of Ogilvie Sisters' interesting and helpful new booklet, "Is Your Hair Youthful?", will explain in detail how to give yourself a scientific Ogilvie Sisters' Treatment in your own home. It gives complete instructions for brushing, shampooing, the care of oily and dry hair, wave-setting, etc. There is no charge for this service.

Ogilvie Sisters

HAIR AND SCALP SPECIALISTS

Ogilvie Sisters' preparations are obtainable in leading department stores and specialty shops throughout the country. Exclusive salons also feature Ogilvie Sisters' treatments and preparations.

• • •

604 FIFTH AVENUE NEW YORK CITY

WASHINGTON 1128 Connecticut Ave.

PARIS 23 Rue de la Paix

BIARRITZ Villa Lanvin, Ave. Edouard VII

A tweed coat that flares from raglan shoulders . . . with the smart simplicity characteristic of Mrs. Franklin . . . is shown with a little shaded chenille cap . . . an outfit particularly suited to the outdoor events of autumn . . . The Fall collection includes this coat in several interesting new weaves . . . and the hat may be reproduced from the Paris original to blend with the tones of the tweed.

NEW YORK
16 East 53rd Street

PHILADELPHIA
260 South 17th Street

CHICAGO
132 East Delaware Pl.
Just west of 900 North
Michigan Boulevard

WATCH HILL
SOUTHAMPTON
BAR HARBOR
YORK HARBOR
PALM BEACH

Mrs. Franklin inc.

MODERN DECORATION

(Continued from page 109)

chairs and the collection of Chinese jades and porcelain.

Monsieur Barbe has made an effective and practical solution of the lighting and heating problems. No fixtures spoil the serenity of the grey walls, for the lighting apparatus is concealed behind opaque glass panels in the same colour as the walls and not discernible in daylight from the rest of the wall space. At night, they transmit a mellow, diffused light, which is as effective for lighting purposes as it is decorative. The low radiator placed beneath the buffet is of silver metal and frankly a radiator. It proves that, provided this stumbling-block to decorators is made of attractive metals and well designed, it can be an effective part of a decorative scheme.

The bar in this apartment is ingeniously arranged in a cupboard, and the panelled walls are of mahogany synthetic lacquer.

Madame Gaillard's bedroom is an achievement in chic modernity and practicability. It is small, but every inch of space is utilized, the careful disposition of the furniture and the misty grey of the silk-covered walls producing the effect of a much larger room. The bed of dark Rio palisander is covered with hyacinth-blue silk, the coverlet is of chinchilla. Other pieces of furniture are of the same wood. An effective feature is the use of silvered copper to outline the doors, windows, and baseboards. A photograph of this room is shown on page 109.

HELEN APPLETON READ

WHAT IS NEW IN THE SHOPS

(Continued from page 138)

tion and sale of sculpture, Maillol in Paris and Kolbe in Germany being probably the best known of the contributors. As to the book, in this shop is contained every conceivable book on art—it has the best and most complete collection in the country. Here, also, you can find first editions of rare books illustrated by well-known artists and of rare books on art. The bindings are beautiful, the paper fine—here is the perfect solution to the problem of wedding, Christmas, birthday, and bon voyage presents.

A new and amusing cigarette-case has been invented. It isn't exactly a case, but it serves the same purpose and also acts as a flawless cigarette-shape retainer. It is a metal top with wire sides that fit right into a package of Luckies, Old Golds, Camels, or whatever you happen to smoke, in such a way that only the top is visible. The final appearance is a stiffened package of cigarettes with a handsome gilt top. One of its virtues is that it takes up no more room than an ordinary package, and yet it preserves cigarettes far better than a flat case does. The name, suggestive of the Burlington Arcade, is "Topper" by Demley, and the place to buy it is Altman.

New shoe departments are appearing everywhere, and two of the larger shops that are installing them are Kurzman and Jay-Thorpe. The latter is devoting part of its mezzanine floor to this purpose, and the very modern decorations will make a smart setting for all kinds of shoes. Besides the regular stock, all of which will be either bench- or hand-made, there will be custom-made shoes for the particularly fastidious.

Lovely ladies in both Paris and New York have derived so much amusement from blending their own face powders and trying out their skill as beauty specialists that now one hears of their playing with different perfumes and obtaining individual and distinctive mixtures. Of course, this kind of juggling can have either fearful or wonderful results, so experiments had best be warily made. One combination, reported as highly successful, is of Caron's "Nuit de Noël," Houbigant's "L'Idéale," and Guerlain's "L'Heure Bleue." And another is Chanel's "Number Five," Jay-Thorpe's "Jaytho," and Guerlain's "Vétiver."

Whether you already own a shooting-stick or have always wanted one, since seeing the pictures in *The Tatler* of smart Englishwomen perching on them, you will be interested in the new ones at Saks-Fifth Avenue. These have cane seats made in different shapes—round ones and broad rectangular ones—, which also conceal a convenient compact. They are just as convenient to carry as the old ones, and you can perch comfortably on one of these almost as long as a flagpole sitter.

Many women have had the annoying experience of being suddenly called upon to act as chauffeur when they were wearing their best kid or satin slippers, utterly ruining their heels as a result. Future difficulties of this sort may be avoided by purchasing a pair of heel protectors in Franklin Simon's shoe department. These are neat leather-like little fixtures that fit right on over the heels of your shoes and save them from any future scraping or grease-spots.

And another point for the woman who drives a car is that instead of storing her motor in a garage when she comes to town, she can turn it over to the Manhattan Storage Warehouse, where it will be cleaned and put in good condition.

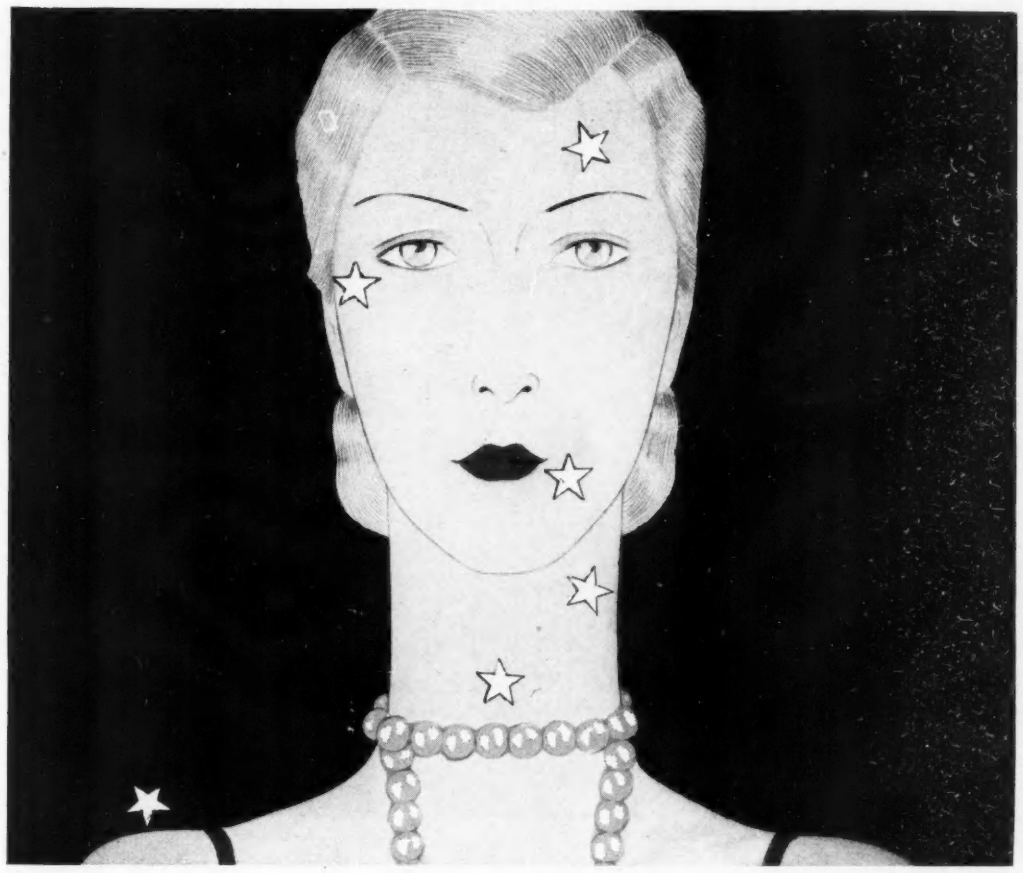
TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office

This Ingram Mannequin is a chart to teach you why

"ONLY A HEALTHY SKIN CAN STAY YOUNG"

Frances Ingram



YOU could read hundreds of books and spend thousands of dollars, but, with all your study and expense, you could never, never learn a more important rule than *to take care of the health of your skin.*

You, yourself, know that your health has much to do with your spirits from one day to another. And it is the same with your skin—its loveliness or lack of it is an excellent indicator of the care it receives and the health it enjoys.

I have starred on my mannequin the six places where the health of your skin is most quickly evidenced. These are the places where imperfections come first—where lines trace on the skin untruthful testimonials of the years. Protect these places—guard well their health—and year in, year out, you can face your mirror with joy.

Milkweed Cream will help you marvelously in caring for your skin. It is slightly therapeutic and does things for your skin that no other cream, however expensive, can possibly do.

How this special cream cares for the "star spots"

It is a splendid cleanser but to me its most appealing virtue is the way it brings smoothness to the skin. Roughness vanishes—blemishes and tiny wrinkles disappear. Your skin becomes incredibly smooth, clear and lovely.

YOU will find Milkweed Cream at any drug or department store. But I wish you would send the coupon for my booklet which gives complete details of correct skin care. Also, if you have any special beauty questions, write me for advice.

1. The Forehead . . Lines and wrinkles are all too likely to form here prematurely unless the skin is kept soft and pliable—and this Ingram's does with marvelous effect.
2. The Eyes . . Puffiness and crows' feet are so very aging and unbecoming. To keep the skin smooth and supple, turn to the soothing and softening services of Ingram's.
3. The Mouth . . To prevent drooping lines at corners of the lips, tone the skin and keep the muscles firm by using Ingram's. It is amazingly helpful for invigorating circulation.
4. The Throat . . Guard against a crepey throat if you value your youth. Ingram's, with its trace of medication, prevents flabbiness and restores the skin to firmness.
5. The Neck . . Finely etched, circular lines are signs of accumulating birthdays. Be faithful to your use of Milkweed Cream. It wafts well-established lines to obscurity and guards against new ones.
6. The Shoulders . . Every woman who would proudly wear evening gowns or sleeveless dresses should cleanse her arms and shoulders and keep them blemish-free with Ingram's.

© 1929

THE AFTERMATH OF SUNBURN

If you are weary of your suntan or if exposure to the summer sun has left your skin a little thickened and rough, Milkweed Cream will help you wonderfully in restoring your complexion to its natural smoothness and creamy whiteness.

★ ★ ★

Frances Ingram, Consultant on Care of the Skin,
Dept.B-109,108 Washington St., N. Y. C.

Please send me your free booklet, "Only a Healthy Skin Can Stay Young" which tells in complete detail how to care for the skin and to guard the six vital spots of youth.

*Name*_____

*Street*_____

*City*_____ *State*_____

INGRAM'S *Milkweed Cream*

Lipstick TUSSY

FOREST GREENS, *Venetian reds, and browns from taffy-tan to rich tobacco shades—these are the autumn colors important to the Parisian couturier and the smart American woman. And she who is truly wise knows that the perfect ensemble is one where clothes and cosmetiques make subtle color harmony. She chooses the lipstick for her costume as carefully as she chooses the hat. Most often she selects Lipstick Tussy, for it may be had in different shades for different frocks . . . for every time of day. It is a miracle of smoothness and delicacy, of fragile fragrance. And its case of colorful galalithe makes it a proud accessory for the smartest handbag. Besides . . . Lipstick Tussy comes from France, from Lesquendieu—Europe's greatest maker of cosmetiques for more than a century.*

LIPSTICK TUSSY may be obtained at your favorite shop. There, too, you will find the imported creams, lotions, paste rouges and cream rouges that have made famous the name of Lesquendieu. Won't you let us send you the fascinating booklet on make-up, "Cosmetiques Lesquendieu"? Just write to J. Lesquendieu, Inc., 683 Fifth Avenue, New York.

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COSMETIQUES LESQUENDIEU

A PASSAGE TO INDIA

JEWELS OF OLD INDIA. . . . *Out of an Eastern garden of another day rises a sitar's soft, exotic music. There, behind tall gates of fretted sandalwood, beneath tamarind trees that flash with yellow sun birds, sits the one most favored of a Rajah's court* • *Dark hair, smoothed back and newly bound, is caught up with a head-dress rivaling the splendors of a peacock's train. A hundred rubies blaze at her small, smooth wrists. Carved emeralds on a golden chain hang close about her throat* • *Through lashes lustered with a soorma stick, she regards the shimmering mosaic of her jewels, in their champek scented case. . . . Exquisite amulets, jhunkies, rings and dohlnas . . . the work of many masters and their sons. Each seems to her most lovely, until the next is seen* • *Such is the beauty of those antique ornaments which Mr. William Elder Marcus, Jr., brought recently from India. . . . Jewels so ageless in their sheer feminine charm that even today they are being chosen by those women who seem always to strike the smartest accent of tomorrow's mode.*

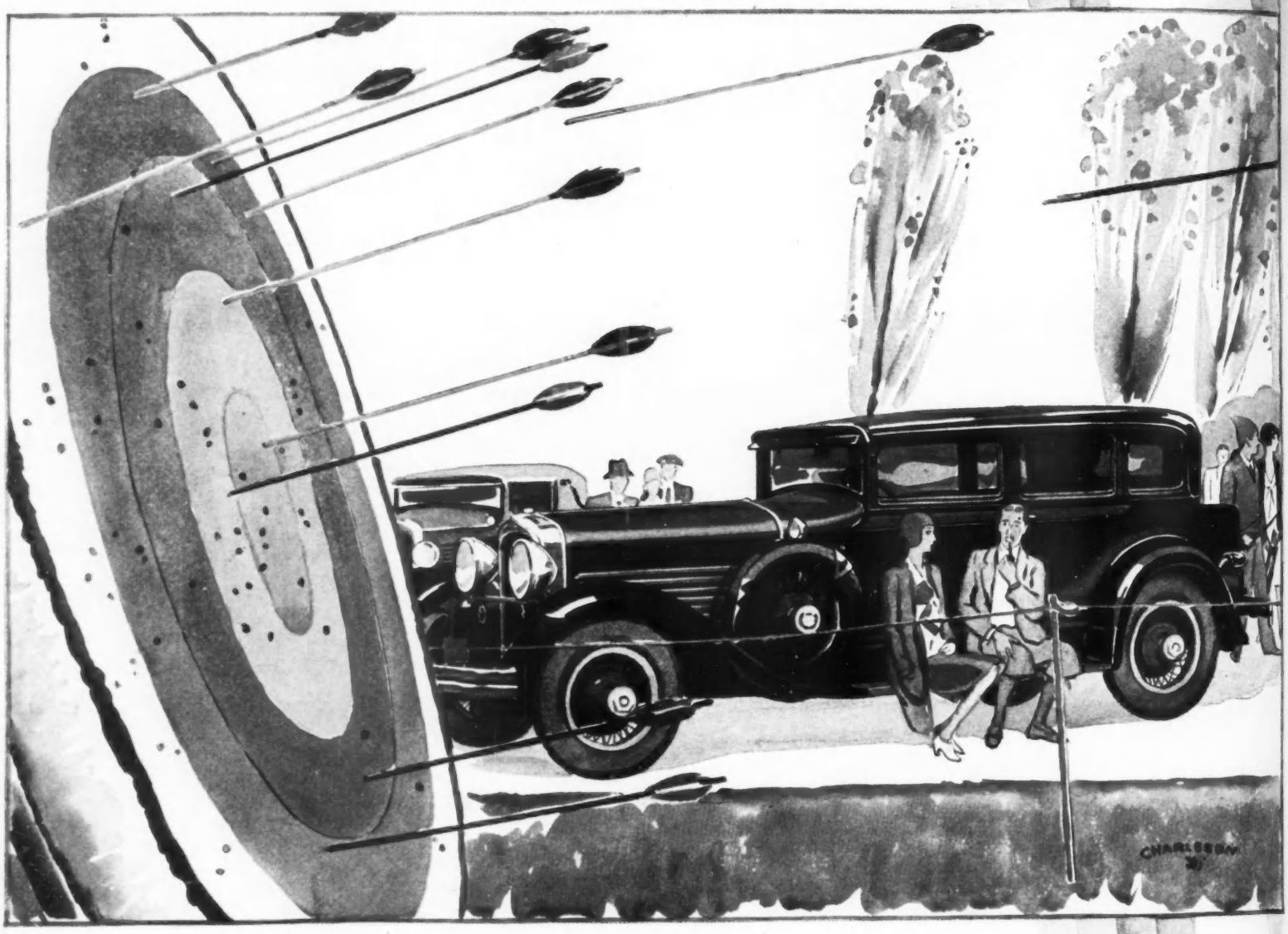
MARCUS & COMPANY • *JEWELERS*

WM. ELDER MARCUS, Jr. *CHAPIN MARCUS*

FIFTH AVENUE AT FORTY-FIFTH STREET, NEW YORK *LONDON* *PARIS* *PALM BEACH* *BOMBAY*

Marmon

driving ease, alertness, comfort of passengers—are Marmon traditions of years standing—not mere words but basic principles which are today, as always, carried into every car Marmon builds. did you ever ride in any Marmon and fail to admire



its speed, smoothness and riding ease? why don't you get all of these things for yourself in a Marmon 78, which today is hundreds of dollars lower than any possible fine car rival. the "78" illustrated is $1965, factory, equipment extra. also, Marmon 68, $1465, and Marmon-built Roosevelt, $995. all are straight-eights.

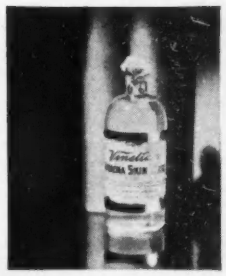
Marmon Motor Car Company, Indianapolis

Do You Know ELIZABETH ARDEN Herself?

HER NAME IS THE SYMBOL FOR BEAUTY . . . HAVE YOU WONDERED WHO SHE IS?

PERHAPS you have actually met her in one of her famous Salons. Or perhaps you have only wondered about the mysterious woman whose name has become a symbol for loveliness—wondered if there was really an Elizabeth Arden. If the slightest doubt of the reality of Elizabeth Arden has ever entered your mind, *dismiss it at once,* for nowhere is there a more truly alive person than the slender sprite-like woman whose enthusiasm and vision have made it possible for millions of women to develop and enhance their natural loveliness. Elizabeth Arden is in constant personal touch with you whenever you use her Preparations and Treatments, every one of which has been directly inspired by her to meet her own exacting standards. Select the Preparations which Miss Arden has perfected for your skin. Use them according to the method carefully evolved by Miss Arden. And as you *cleanse* and *tone* and *nourish* with the correct creams and tonics and lotions, you are secure in the knowledge that every Preparation, every step of the treatment has first been proven successful by Elizabeth Arden herself.

Ask for Elizabeth Arden's book, "The Quest of the Beautiful," which will tell you how to follow her scientific method in the care of your skin at home. A second book, "Your Masterpiece—Yourself," describes Elizabeth Arden's Home Course for beauty and health. Miss Arden's preparations are on sale at smart shops all over the world.



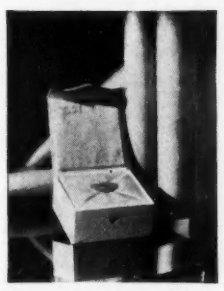
VENETIAN ARDENA SKIN TONIC
Tones, firms, and whitens the skin. Use with and after Cleansing Cream.
85c, $2.00, $3 75, $9.

VENETIAN CLEANSING CREAM
Melts into the pores, rids them of dust and impurities, leaves skin soft and receptive.
$1, $2, $3, $6.

VENETIAN ORANGE SKIN FOOD
Keeps the skin full and firm, rounds out wrinkles, lines and hollows.
$1, $1.75, $2.75, $4.25

VENETIAN SPECIAL ASTRINGENT
For flaccid cheeks and neck. Lifts and strengthens the tissues, tightens the skin.
$2.25, $4.

VENETIAN MUSCLE OIL
A penetrating oil rich in the elements which restores sunken tissues or flabby muscles.
$1, $2.50, $4.



POUDRE D'ILLUSION
A pure, vaguely scented powder made for those who demand the extreme of quality. In twelve lovely shades. $3.

ELIZABETH ARDEN

NEW YORK: 673 FIFTH AVENUE

PARIS: 2 rue de la Paix LONDON: 25 Old Bond Street BERLIN: W. Lennéstr. 5
CHICAGO: 70 East Walton Place PHILADELPHIA: 133 South 18th Street WASHINGTON: 1147 Connecticut Avenue DETROIT: Book Building
BOSTON: 24 Newbury Street SAN FRANCISCO: 522 Powell Street LOS ANGELES: 600 West 7th Street ATLANTIC CITY: Ritz-Carlton Block
BIARRITZ: Arcades du Grand Hôtel, Place Clémenceau CANNES: 3 Galeries Fleuries MADRID: Calle Alcalá 71 ROME: Via Condotti 65

© Elizabeth Arden, 1929

Martin Bruehl

MODERNISM AT SEA

(Continued from page 111)

fully equipped for serving a meal, and, in all of them, the carpets and upholstery fabrics are modern and well chosen, and there are innumerable unusual details, such as the face of a clock formed by metal or contrasting wood on the wall, while the works are mysteriously invisible. These details and the private baths are to be found even in the inside cabins and the smallest single cabins, while the second cabins are decorated with modern German chintzes, in charming colourings that one would like to own.

METALLIC RELIEF

Striking use has been made of various metals in combination. Several of the elevator doors are formed by wide contrasting strips of steel, copper, and iron, and their various colourings prove exceedingly effective. And, in a niche on the main stair-way, a very decorative statue of Rolland, patron saint of Bremen, is done in these various metals, in relief, with a shield in which bright scarlet figures as an accent.

The smoking-room is by no means the usual gloomy affair, but is charmingly inviting, and one of the chief reasons is the use of pressed and sewed leather on the walls. This is illustrated in the upper photograph on page 110, though no picture can suggest the pleasantly soft brown colourings. Equally inviting is a small library, in which shelves of books, modern chairs, tables, and particularly successful lights are all arranged for the reader's comfort. The photograph above shows one detail of this room. Just across the hall is a writing-room, attractively designed and especially successful in the modern lights used to illuminate the long table desk in the centre of the room and the smaller ones placed at the sides.

LUXURY EN ROUTE

Opening from the main dining-salon are two small dining-rooms, for private parties. One of these makes an unusual use of tiles as a wall decoration, and this room can be reached by a small private stairway, so that the party goers need not go through the dining-salon. There are, also, small dining-rooms adjoining the ballroom, and also the night-club—a gay salon for dancing, with a bar at each end, one for soft drinks and one for the more stimulating variety. These are only two of many bars, however, the most decorative being one in which Chinese-red leather and metal are combined strikingly. This is located beside the very attractive swimming pool in a large room in which modern lighting again plays an effective note.

In the library of the "Bremen," book-shelves, chairs, tables, and lights are excellently arranged for the reader's comfort

Any one interested in a small shop would do well to study the two groups of shops in the corridors of this well-equipped ship. Shelves and cases are arranged in various modernistic fashions, and all may be closed by shutters or panels with interesting modern designs in woods or metals. No less modern are the linoleums used on the floors of the various large square hallways, usually with stripes in browns and rose forming the designs. These hallways have novel miniature models of a plan of the boat in which a light shows you where you are (often a great mystery on board ship), and, by pressing a button, a second light will show you the spot you wish to reach, making it possible to go there by the most direct route, instead of wandering needlessly up and down stairs.

The children's playroom is a bright and shining little room with gay pictures painted on the walls, an exciting slide, and innumerable playthings, a room in which any child would love to play. Opening off it is a little wash-room with a tiny basin so low that even the smallest child can reach it comfortably. This, again, is an idea that might well be adapted to one's own home, if a nursery bathroom is one of the necessities.

ADMIRABLE CRAFTSMANSHIP

But, interesting as are these details, it is the way in which they are carried out that is most to be commended. Seldom does one see such fine, carefully done work or feel so strongly the impression of substantiability. There is nothing "tricky" in the design, modern though it may be, and nothing shoddy in the execution. One feels that here a thoroughly practical and thrifty nation has seen the wisdom in modifying modernism and selecting the best from it, so that every detail has the good taste that will make it a permanent thing of beauty. And every detail is, therefore, made to last for many years to come.

Charming Adèle Astaire

Keeps her skin at its loveliest with LUX TOILET SOAP

Charming Adèle Astaire! Lithely dancing her way to fame. Capturing London just as gaily as she conquered Broadway.

Perhaps you had the thrill of seeing her in "Funny Face" — or in "Lady Be Good"—or in "Stop Flirting." But no matter when or where you have seen her you'll not soon forget what a lovable personality is Adèle Astaire. And how attractive she is!

Like so *many* famous actresses, she uses Lux Toilet Soap to keep her skin in splendid condition. She says: "*It is certainly a lovely soap. I find it keeps my skin as soft as satin.*"

Because such an overwhelming majority of actresses are delighted with this white, delicately fragrant soap, leading theaters over the country have placed it in their dressing rooms. In New York alone, 71 of the 79 legitimate theaters are using it. And in Hollywood, where nine out of ten beautiful screen stars are devoted to it, *all* the great film studios have made it the official soap in their dressing rooms.

• • •

You'll be as charmed with Lux Toilet Soap as are these famous women who, to be beautiful for stage and screen, *must* keep their skin at its very best. Buy several cakes—today. Use it for the bath, too. Such gentle, ample lather! Such *smooth* skin as it gives you!

Lux Toilet Soap. Luxury such as you have found only in fine French soaps at 50¢ and $1.00 the cake—now 10¢.

Le boeuf

FOUNTAIN PENS
DESK SETS
PENCILS

Here is just one of the many attractive LeBoeuf Desk Sets. In colors and styles for every type of home and office.

YOUR GIFTS of LeBoeuf Pens and Pencils will be treasured for the deep flashing beauty of their rich colors + the grace of their slender lines. + LeBoeuf pens are made for easy effortless writing + try one yourself and see + and then each LeBoeuf carries a *No Limit Guarantee* + built to last a lifetime. + For only resilient unbreakable materials are used + pen points are of 14 karat gold tipped with Australian iridium + the new hidden filler with each pen. + At the best stores and shops + in attractive gift boxes. + Priced from $3.00 to $50.00.

LEBOEUF FOUNTAIN PEN CO., INC.
SPRINGFIELD, MASSACHUSETTS

A FLYING WARDROBE

(Continued from page 112)

In this photograph of the Vicomte and Vicomtesse de Sibour, Madame is wearing the beige jersey costume from Patou that served her so well during the trip her in this costume, standing beside the plane. Next came a sports suit with a beige jersey skirt, cut circular and with no troublesome pleats, a light-weight beige sweater with a red stripe, and a heavier beige wool cardigan, also with a touch of red. She is shown wearing this at the top of this page. There was, also, an extra sweater and two beige hats — one broad-brimmed and one close-fitting, but both of felt soft enough to be rolled up without damage. A pair of light-weight beige shoes completed this costume when it did duty for such occasions as a luncheon, while the heavy shoes worn for flying served also with this suit for golf and other sports.

CLOTHES AND CONSERVATION

The third costume was a sleeveless dress of heavy crêpe in the same serviceable shade of beige, with a red leather belt. This frock, too, avoided pleats, and it could be washed by the most inexperienced laundress. The same shoes and hat accompanied it, and the cardigan coat could be worn with it, although Madame de Sibour had, also, a beige wool coat, collared and cuffed with fur, which fitted into her bag and could be worn when warmth was needed. For evening, she chose a black lace dress, untrimmed, but formal in its cut and deep décolletage—the perfect dress for packing. A black fringed shawl served as an evening wrap and folded into an unbelievably small space.

But, of course, you will say, there must have been extras. And there were—a pair of silver slippers, two changes of underwear, a purse, and a brown-and-beige silk scarf. Then, there were five pairs of silk stockings, and one realizes just how compact this wardrobe was when one learns that there was no room for a sixth pair, although this lack often caused inconvenience in places where good silk stockings were unknown. When any piece of underwear wore out, it was replaced—if possible—,but by one garment only.

The Vicomte de Sibour took, in addition to his flying clothes, one grey flannel suit and his dinner-jacket, with the accompanying accessories. The dinner-jacket he regarded as most important of all, since many invitations came from English people, and no spot in the world is too remote or too primitive for an Englishman to be correctly dressed for dinner.

THE PERFECT ENDING

Miraculous though this sounds, there is a still more miraculous ending to the story. For the Vicomte and Vicomtesse arrived in New York, after almost ten months en route, still with the same wardrobe and looking as fresh, as immaculate, and as smart as any man or woman who had stayed quietly at home with several changes of costume for every day in the week!

FUR COATS *for the* LIMITED INCOME

(Continued from page 118)

The revival of sealskin is particularly interesting because this fur of past dignity is now appearing in such youthful coats as the one shown on page 119, with its smart tweed lining. This is not quite so inexpensive as kidskin or lapin, nor is caracal. Good caracal coats are to be had for about $500, and these are chic for general town wear, rather than sports. In black, a coat of this type is a very satisfactory substitute for the ultrachic black breitschwantz coat that demands so large a price, and, in such shades of brown as the new rosewood caracal, it is no less attractive.

Ocelot is a fur that is best in the country, but may be used, also, for shopping or stormy weather. It is not suitable for formal wear, and this is true, also, of otter, another fur of moderate price. Coats of these furs are available at about $400.

Women discovered this way of keeping skin youthful

LISTERINE *as an* ASTRINGENT

So many women have written us enthusiastically about Listerine used as an astringent, we feel duty bound to pass the suggestion on to you. Furthermore, beauty doctors and dermatologists tell us that Listerine is almost ideal for this purpose. Next time you use an astringent in connection with your toilette, give Listerine a trial.

Note how it closes pores, how it tends to tighten sagging muscles and how wonderfully cool and smooth your skin feels after you have used it.

You will find that it accomplishes results equal to those performed by special astringents costing from two to six times as much. Moreover, Listerine protects you against infection. Though gentle in action and healing in effect, full strength Listerine kills even the stubborn Staphylococcus Aureus (pus) germ in 15 seconds. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

GREAT AFTER SHAVING

Tell your husband it's great after shaving. Doused on the skin full strength, it produces a delightful sensation of invigoration and coolness. And ends all smarting and burning.

MRS. HOWARD CHANDLER CHRISTY'S exquisitely tended hands have been painted many times

"It does flatter the finger tips, the new Cutex Liquid Polish," she says

Her fair, exquisitely shaped hands are famous among artists!

"Mrs. Christy's hands are as lovely as any I have ever seen in my wide artistic experience," says her distinguished husband, Howard Chandler Christy.

Her slender, sensitive hands are a true index to Mrs. Christy.

She is the constant companion of her famous husband. Twice she has been a house-guest at the White House when he painted the portraits of two presidents. The court circles of Italy fêted her while Howard Chandler Christy was painting the great Fascisti leader.

"I know my hands are one of my best points," says Mrs. Christy with charming candor. "So I am faithful to my Cutex.

"Before I use the Liquid Polish I soften and shape the cuticle and whiten the nail tips with Cutex Cuticle Remover.

"Then the Liquid Polish which lasts days and days; the Cuticle Cream or Oil to feed the cuticle —and my hands can meet even my husband's critical artist's eye."

Keeping one's nails well groomed is so simple with the new Cutex Liquid Polish! A generous sized bottle costs only 35¢.

MRS. CHRISTY in one of the gowns she wore the last time she visited at the White House. She has been painted innumerable times by her celebrated husband and other distinguished artists. The beauty of her almond nails is shown in the photograph at the left. The three steps of Mrs. Christy's manicure are—FIRST, the Cutex Cuticle Remover to remove dead cuticle, to whiten the nail tips, soften and shape the cuticle—SECOND, the Polish Remover to remove the old polish, followed by the flattering Cutex Liquid Polish—THIRD, the Cutex Cuticle Cream or Cuticle Oil around the cuticle to keep it soft and under the nail tip to keep it smooth.

A generous sized bottle of Cutex Liquid Polish or Remover costs only 35¢. In convenient sets the new Perfumed Polish and Remover together, 60¢, unperfumed Polish and Remover together, 50¢. Other Cutex preparations, 35¢.
NORTHAM WARREN, NEW YORK, LONDON, PARIS.

SPECIAL INTRODUCTORY OFFER
OF SIX COMPLETE MANICURES—12¢

I enclose 12¢ for the Cutex Manicure Set containing sufficient preparations for six complete manicures. (In Canada, address Post Office Box 2054, Montreal)
NORTHAM WARREN
Dept. 9-V-10, 191 Hudson Street, New York, N. Y.

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WHAT THEY READ

By DAVID CORT

WE understand that Liam O'Flaherty's stories are not so widely read as his publishers and other admirers believe they should be. Having read "THE MOUNTAIN TAVERN" (*Harcourt, Brace and Company*), we discover the situation to be, although perhaps deplorable, explicable enough. Of all living writers, O'Flaherty truckles less to his readers than almost any one else. It is not that he is snobbish, difficult, obscure; he is, in fact, the reverse of all of these. His stories are always in profile, sharp and plain and not at all addressed to the reader. They stand up stark and muscled, somewhat, let us say, like one of those suspiciously "strong" woodcuts by Rockwell Kent.

The title story tells of three Irish soldiers, one dying, struggling through a snowstorm towards a tavern, which, when they come to it, they find a heap of embers and which reduces their courage to a heap of embers. "The Painted Woman" describes in a woman of a given type the transition from non-respectable lasciviousness to respectable avarice and the woman's influence on a household of two men. "Birth" describes the birth of a calf. "The Ditch" describes the birth of a child and the crime of an animal-peasant. "Prey" describes the death adventure of an old ass. Each one of these says but one thing, says it tersely and coldly.

But, then, with the same technique, Mr. O'Flaherty approaches more difficult themes, and some of these subsequent stories have an uncompromising, but mysterious power that suggests James Stephens's "Etched in Moonlight." "Mackerel for Sale" presents a hot, still Irish village, lazy and quarrelsome. The mackerel have not been running for several weeks. One boat floats out in the bay. The man fishing is a confirmed drunkard, absolutely penniless, half-starved, who has been receiving an occasional drink on credit from the local shopkeeper on the understanding that he sell all his fish to the shopkeeper at any price the latter thinks fit. The boat starts towards shore, the loafers drift down to meet it, the fisherman has a hundred mackerel. The village socialist (a finely drawn character) tries to intercept the man and persuade him to sell his fish directly to the villagers, but the previous arrangement with the shopkeeper, a fat, jolly creature with a beautiful silent laughter, holds. The shopkeeper pays the poor fellow two shillings and sells the fish for nineteen shillings and threepence. There is a beautiful smell of frying mackerel all through the little street. Presently, sated men reappear, picking their teeth. Every one is contented. Then piercing screams are heard, and the late fisherman emerges headlong from his employer's public-house. He has drunk two shillings' worth of illicit whisky and is temporarily insane. This is quite the usual thing, however. On account of the heat, he is a little wilder than ever before, and, presently, two Civic Guards drag him away to the police barracks.

Here, O'Flaherty has advanced from basic phenomena to the civilized cruelty and dulness and baseness of men. It is almost his favourite theme; that and the theme of the innocent and pure and superior individual torn down by the mob. "The Black Rabbit" is a very remarkable statement of this, rather strange and terrible. "Red Barbara" is a statement of another face of the same idea. In this latter story, however, you are not told what to think. A character is set up representing all the virtues of the man who has evolved farthest from the apes: industry, taste, responsibility, love of mankind, charm, education, respectability. It is only that he lacks a certain kind of vitality; he is unable to touch emotionally the beautiful wild peasant woman to whom he is married. She, in fact, remains childless, although she had borne children to her previous husband. Well, our model of all the virtues destroys himself, and Red Barbara marries another strong, wild drunken bum and lives happily ever after. On the other hand, the preceding story, "The Child of God," shows the triumph of genius over baseness and over its own weakness. Mr. O'Flaherty, however, would doubtless protest that he is not a philosopher, that he is a story-teller. There is not one of these stories that does not land a heavy, direct blow, and Mr. O'Flaherty, unlike many of his peers, never tells the same story twice.

FIRST NOVEL

"ALL VICTORIES ARE ALIKE," by Leane Zugsmith (*Payson and Clarke, Ltd.*), is a first novel that a little bit baffles glib appraisal. Its faults and its virtues are both a little too obvious, and its final fault or virtue is somewhere behind them. Its author has a considerable facility for naturalistic conversation. Her people really talk, they give and take, react to one another, and swim along on the natural flux of human intercourse. Not many fifth or tenth novels do so much. The book is remarkably readable, that is, undiscardable. And it fulfils the exalted function of presenting to intelligent twentieth-century people fiction in their own image. It is, in effect, an evaluation of phases of the life in which we live. And it is an aristocratic evaluation of them. On the other hand, it has the familiar surface scabs of so much fiction about modern intellectuals: New York, Paris, the "inevitable" this and that, emotional honesty, intellectual trickery, and, even though it purports to be a demonstration of the penalties of that life, it pays its own penalty. The thing is very difficult to do, usually impossible, and hardly ever worth doing. Miss Zugsmith does more than most of her peers; she really tells a story of which the end is not the usual convenient Futility.

Her hero is a critic and columnist, a version of critic-columnist: the type of modern Machiavelli armoured in indifference, the beau ideal of thousands of young men, but in the flesh practically an extinct dodo. On the theory that life follows art, the number of such figures in contemporary fiction should have populated the land with the living prototype. But the assignment is evidently too difficult for our lads. So the story develops: a couple of women, an emotional exhibitionist, a plain exhibitionist, and the "quiet kind" that gets there by not trying. A couple of men, representing various solutions for the hero's choice. And the word and the key and the benediction is Humility. This is somewhat one's memory of the book, but, actually, "ALL VICTORIES ARE ALIKE" is a great deal better than this. It seems always like the preamble to a story that will start in the next chapter, in the next. It seems cursory, not thoroughly thought and felt out, and a little too simple and pure a design. But, beneath this, one is aware that it is no more than once removed from life, that its wisdom is quiet and unpretentious and true, and that its occasional faults of under- and

(Continued on page 154)

The After-Care of the Permanent Wave —

WHETHER your hair is naturally or permanently waved, you have to fix it every morning—indeed, in this era of skull-cap millinery, almost every time you take off your hat!

To help you, Eugène, of permanent waving fame, provides Setagène Wave-Setting Lotion.

Pure white, fragrant, sprayed thin as a mist—Setagène instantly vanishes. But what a happy path it leaves in its wake! A few touches with comb and fingers—and flyaway hair and its truant wave is once again set in sleek, soft undulations...with every hair alert, alive, and shining.

And it's also worth while to note that Setagène, being greaseless, never makes the hair sticky, nor, like water, does it dry the scalp and invite dandruff. The daily application of Setagène really benefits the hair, making it softer in texture, more glossy, more alive, more flattering to your wave and you.

* * * *

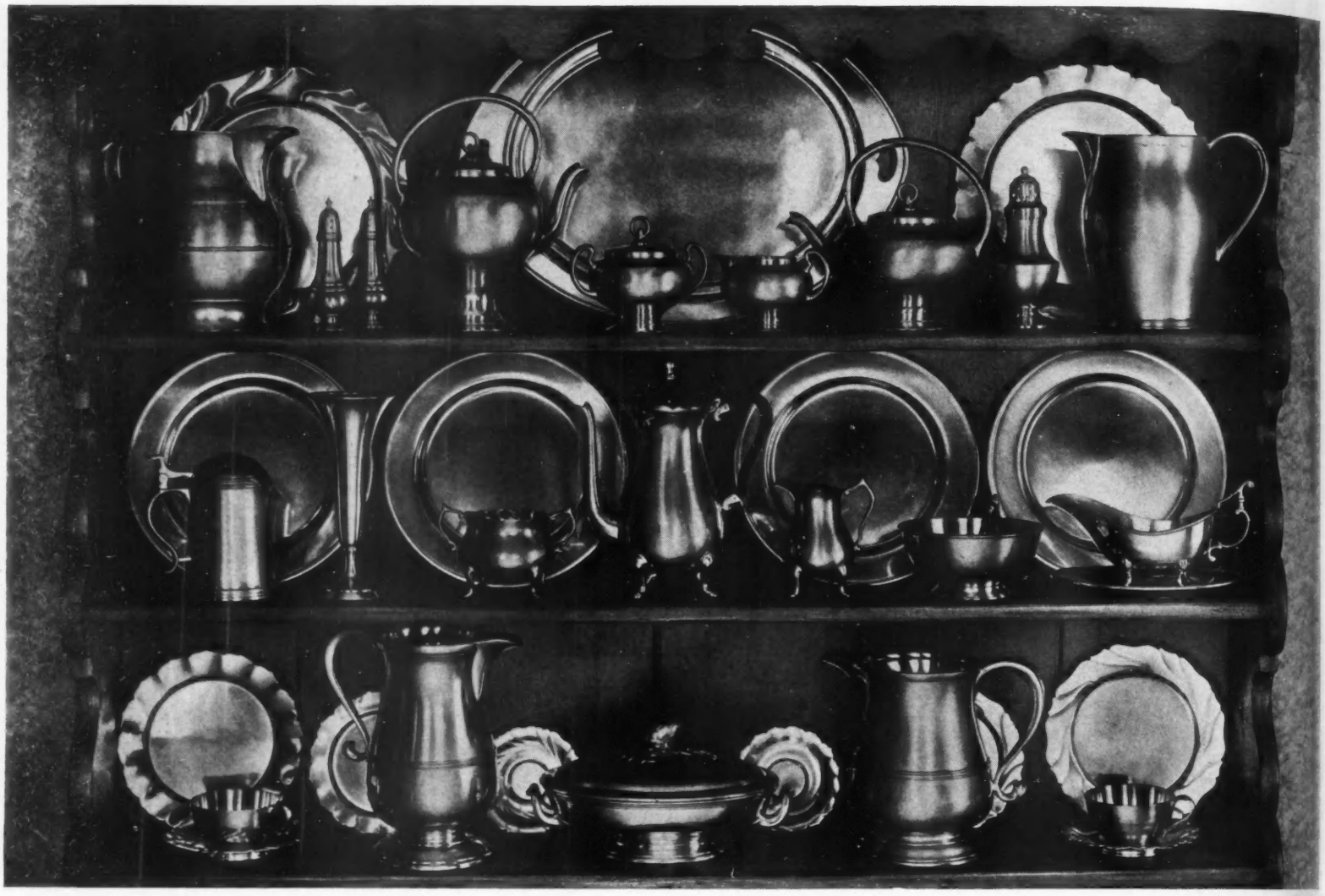
Setagène is used and sold by fine beauty shops everywhere. Price $1.50 and $2.00. Special Eugène Sustained-Spray Atomizer, $1.50. Instruction Leaflet—"HOW TO SET THE WAVE" included in each package, or mailed free upon request . . . Eugène, Ltd., 565 Fifth Avenue, New York City. London, Paris, Berlin, Sydney.

SETAGÈNE

The EUGÈNE Wave Setting Lotion

© Eugène, Ltd., 1929

PEWTER PATTERNS new and old are blended here in a harmonious composition. You'll find these pieces in good shops everywhere



Pewter

Its Rich Lustre and Simple Patterns Are Supremely Smart Today

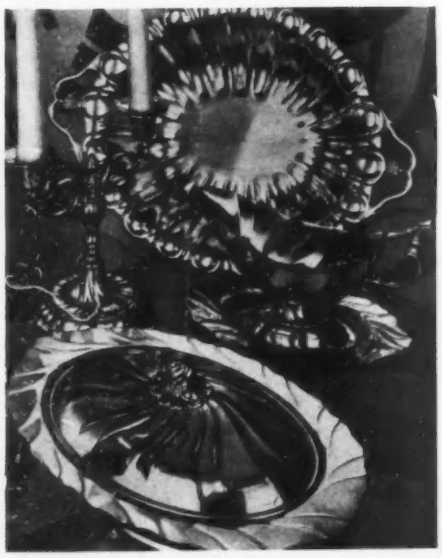
WROUGHT into its finest forms by the master craftsmen of Colonial America, forgotten for nearly a hundred years, pewter is very much in vogue again today. Inherent beauty has brought about the rebirth of this pleasing ware. Its satin finish and mellow lustre are unmatched in other metals. The distinctive designs which it inspires, by their simplicity of line and economy of detail, are in perfect harmony with present trends.

Faithful reproductions of the pewter which the brides and matrons of '76 polished so proudly are now available to their modern sisters. There are platters and pitchers and porringers, graceful bowls, quaint candlesticks, complete tea services and other interesting pieces in rich profusion.

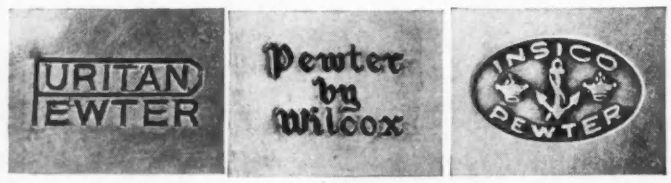
With the Colonial, are included English, French and Scandinavian designs. Those oldest in origin are thoroughly modern in spirit. And the most recent have the ageless quality that is truly pewter.

In choosing pewter for your home, look for the three "touch marks" shown below. They indicate authentic design and honest craftsmanship. They assure you pewter that will grow richer and more mellow with the years. And they assure you moderate prices also.

The story of pewter is a long and glamorous one. You'll find it told in a free booklet called "Pewter Through the Centuries." Write for it—Booklet P-37. PEWTER DEPT. E, International Silver Co., Meriden, Conn.

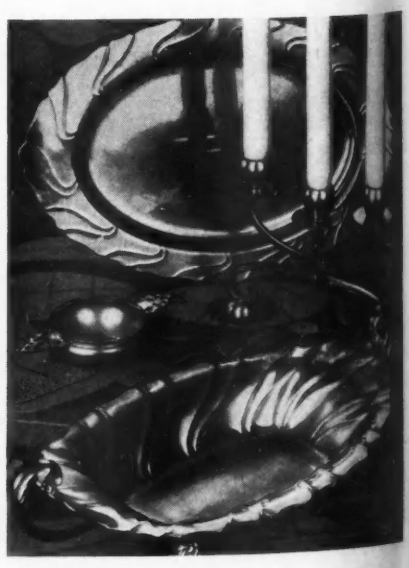


PEWTERERS' "TOUCH MARKS" TO GUIDE YOU IN YOUR PURCHASES



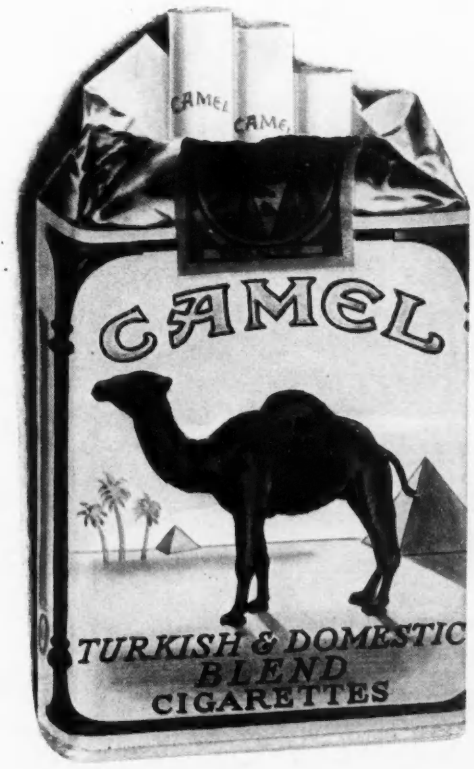
PEWTER'S simplicity permits an infinite variety of arrangement, ancient, modern, Irish, Flemish, yet combined in rich good taste.

INTERNATIONAL SILVER CO.



Well Bred

Horsemen have a saying that "blood will tell," and the same principle applies to most of the good things of life . . . good clothes, good manners, good society, and good tobacco. . . . For the essence of all fine breeding lies in a capacity for selection. And the delicacy and mellow fragrance which are so characteristic of Camel Cigarettes are the result of one of the most painstaking processes of selection in the world.



© 1929, R. J. Reynolds Tobacco Co., Winston-Salem, N. C.

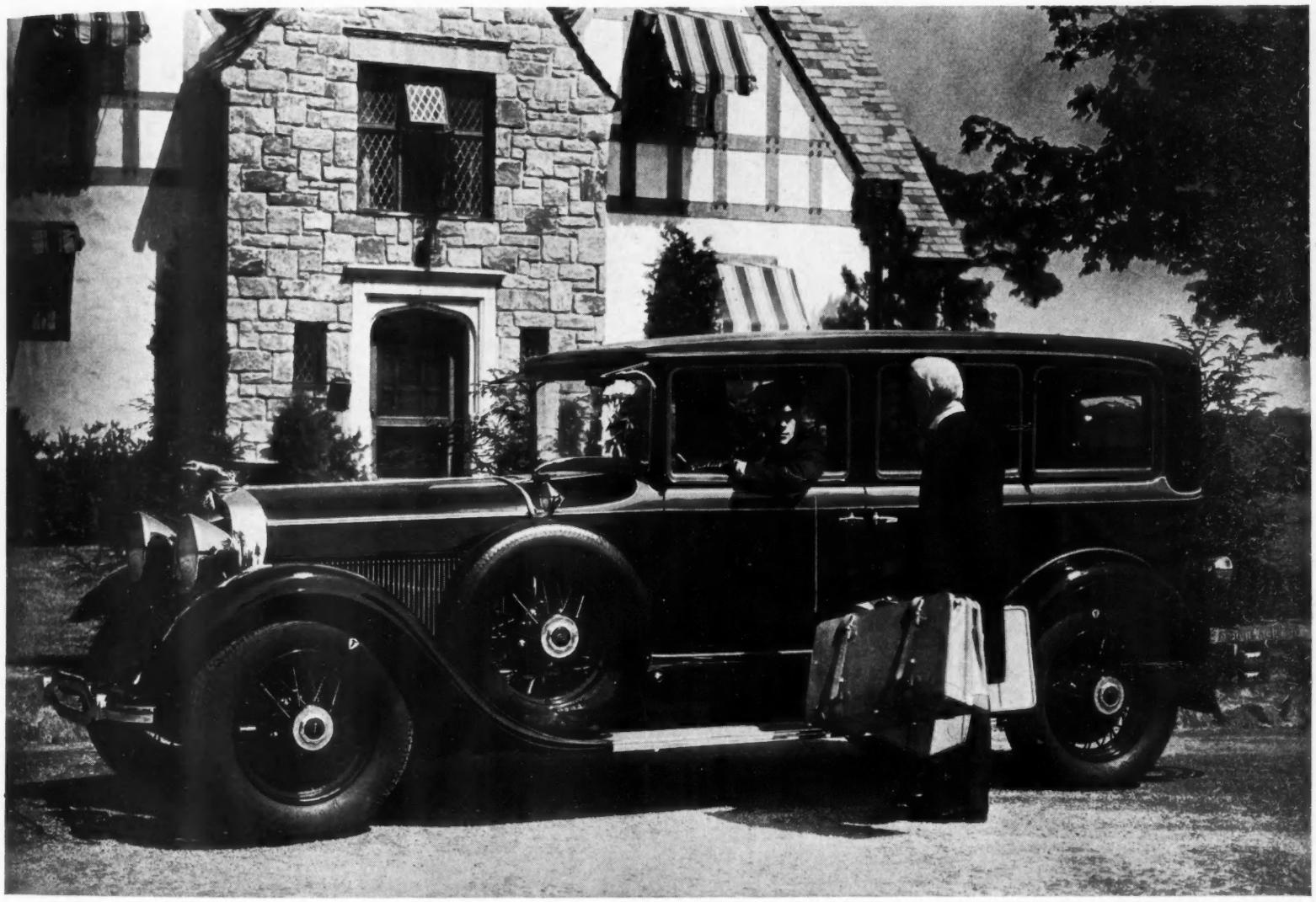
Les femmes remarquent, avec leurs yeux de lynx, les couleurs, le "chic", de vos habits —
Les hommes se disent, "Mm! Très jolie!" — et respirent, sans dire plus, votre parfum —

Lenthéric PARIS

Ses Parfums

245 RUE SAINT-HONORÉ, PARIS, FRANCE. THE LENTHÉRIC SALON AT FIFTH AVENUE & 58th STREET, NEW YORK. ALSO AT ALL HOUSES OF FASHION

THE LINCOLN
HAS AN AUTHORITY AND DISTINCTION OF ITS OWN



The Standard Limousine, a smart and capacious motor car for town and social use

As YOU step into your Lincoln at the curb . . . as it carries you surely and silently through the streets . . . as you leave it at your destination . . . you have the assurance that your comings and goings reflect its effortless power, its unfailing fitness, its authentic style.

This well-founded sense of satisfaction is no small part of the experience of owning a Lincoln. For this motor car possesses, beyond its unfaltering performance and beauty of design, a tradition and an individuality of its own.

Wherever you call upon your Lincoln to take you—to the office, to the shops, to the theater—you are secure in the knowledge that it is unsurpassed by any other motor car that you see on the rounds of your duties and pleasures. Its mechanism is enduringly sound. Its smartness is assured by the designs of the country's leading coachmakers. Its performance is swift, safe and luxurious. As a result, the character of the Lincoln is a thing directly communicated to you who ride in the car, as well as to those who see it even for the brief moment in which it flashes by.

The high quality of the engineering skill and the materials used, coupled with the unhurried precision of its making, form the basis of the Lincoln's unusual character. Its excellence, in motor, chassis and body, is evident in every aspect of the car. Here is an automobile that complements and enhances the civilized routine of city life . . . one that possesses an atmosphere as unmistakable as its name . . . "as nearly perfect a motor car as it is possible to produce". . . the Lincoln.

THE LINCOLN

Delman Triumphs with his Autumn Shoes!

EVERY DELMAN SHOE IS MADE ENTIRELY BY HAND
Delman Shoe Salon
558 Madison Ave. Bet 55th & 56th New York
WASHINGTON · PALM BEACH · MIAMI · SOUTHAMPTON
Delman Agencies in Principal Cities

WHAT THEY READ

(Continued from page 150)

over-emphasis are really irrelevant to its success in inducting one into the lives of some people whose tragedies seem important for a little while.

VENEZUELAN ADVENTURE

T. S. STRIBLING'S "STRANGE MOON" (*Doubleday, Doran and Company*) represents a surprising *volte-face* from the direction of all his previous work, but it stands, nevertheless, as almost the perfect model for equinoctial hammock-reading. Here's the story: a practical-minded American engineer (not incapable of heroism and romance) is stationed in Venezuela to arrange the purchase for American interests of some oil-fields and to carry through drilling operations. He is pitted against the villainy of an unscrupulous Dutch company and a dashing and desperate Venezuelan aristocrat. Add to this the person of a ravishing dancing-girl, ostensibly of peasant origin, but don't be too sure of that, and you have the factors of an equation that is practically bound to pop. Well, it soon begins to pop. The American is canny, but the Venezuelan is cannier. The American is energetic, but the Dutch company has political influence. The American is unlucky, but he's lucky, too. The American is on the cards to be wiped out completely, but there is always the U. S. Navy to reckon with. The Venezuelan keeps every one guessing. He is hero, villain, hero, villain in a series of lightning changes. There is a mysterious Oklahoman who turns out to be key-man. There is the necessary representative of peasant ferocity who is always misunderstanding things. There is, finally, a spectacular oil-gusher; and, one's sympathies being one's sympathies, it is natural that one should be glad to discover that the stockholders aren't going to get all the returns.

In case the tenor of these remarks has indicated that this is an utterly idle and trashy book, it is necessary to take care of any such impression. Mr. Stribling has heretofore written "serious" novels, and, in writing this affable diversion, he has not unlearned the art of writing. "STRANGE MOON" is so much the better by virtue of the fact that, although it is not written ponderously, it is put together and motivated intelligently and reasonably. The descriptions are charming, the people and their actions are believable, and the illusion is as complete as one could well desire it. Where every book-list is crowded with "important" fiction, such perfect unimportant fiction is doubly delightful.

NON-FICTION

I SHOULD like to make special mention of a publication of a kind that does not ordinarily receive the attentions of book-reviewers except piecemeal. The work in question is entitled "THE BOOK LIST OF JONATHAN CAPE AND HARRISON SMITH, INC. FOR THE FALL OF 1929," and it is the authors' first effort in collaboration, although Mr. Cape has been Limited in England for some time. The New York house has, of course, a head-start of several laps on the average embryo publisher by virtue of its English connection, but it must be said that it has considerably added to its handicap. Its first list is really astonishingly impressive, with Maxim Gorki, D. H. Lawrence, Evelyn Scott, Norman Douglas, William Faulkner, and who not else among those present. It is to be noted that Mr. Smith has taken over several young American authors, already published, but not exactly first in the hearts of their countrymen as yet. His judgment seems to us almost invariably true, and we trust that time will complement it with cash returns. It is a pleasant rite to welcome one more to the exceedingly small company of American publishers with vigour and taste and integrity.

AS YOU LIKE IT

"THE CASE OF MISS R," by Dr. Alfred Adler (*Greenberg*), is absolutely, make no mistake, the last word in something. Here, all these years (about ten now, isn't it?) the subjective novelists have been going to a lot of trouble to write four-hundred-page novels to demonstrate the horrible secrets of their characters' foul fixations, dream life, exhibitionistic and compensatory psychoses. And the more unsympathetic critics have thought it was a neat phrase to compare these novels to psychoanalysts' reports. But that was less funny than they meant it to be. For Dr. Adler has evidently read some of those novels. And he has evidently said, if that's art, why, let's go! And he has given us the works.

There can be no quibble about calling "THE CASE OF MISS R" the climax of the subjective novel. At the end of this book, one knows more about Miss R than one knows about oneself, than one knows about any living bird, beast, or fish, than one knows about the palm of one's hand, and than one wants to know about anything. And Dr. Adler has shown, in this amazing burlesque of the subjective novel, the great flaw in the method, for one never sees Miss R, she remains at the end as misty a figure as she was at birth. But, contrasted with the amateur cynicism of the ordinary novelist, Dr. Adler's overpowering scorn for his subject, her utter pusillanimity and vanity and squirming terror of life is enough to make you really worried about yourself. Some readers may like this kind of fare, but it must be said that "THE CASE OF MISS R" is only fit for a strong stomach.

ATTILA

"GENGHIS KHAN" and "TAMERLANE" found a ready market in this department, and, by the same token, "ATTILA THE SCOURGE OF GOD," by Marcel Brion (*Robert M. McBride and Company*), will do as well. Attila's melodramatic title has made him a symbol for all time of ruthless and all-conquering savagery, but, as usual, the man was both more and less than the label. Attila was for many years of his youth a hostage in Rome and took the opportunity to observe the signs of Rome's military and civic decadence. It is assumed that he began to organize his dream of world dominion during that period, but that hypothesis may be a little fanciful. Anyway, he bided his time until he was forty and with his brother Bleda became chieftain of the Huns at the death of his uncle. He had already at his disposal a magnificent engine of roving warfare, a people who lived in chariots and were perpetually mobilized for conquest, born horsemen and skilled in the use of the bow, the lance, the battle-axe, the lariat, and the short whip with which they stunned their adversaries.

Attila was then the man of vision, intelligence, and applied energy who was needed to convert this wasted and dispersed force into a spearhead of

(Continued on page 170)

GREET THE FALL WITH A FAULTLESS FACE

MME. HELENA RUBINSTEIN
World Famed Beauty Specialist

TO BE CORRECT, in the facial sense, this fall, one must present a countenance of faultless beauty. The complexion must be cleared of discoloring overtones. The skin must be refined to a delicate, lucid winsomeness of texture. Fatigue lines must be dispelled. Even the contour must reveal the concise, clear-cut modelling of youth.

No compromise is tolerated—or necessary. For modern femininity has recourse to the scientific certainty of HELENA RUBINSTEIN. The efficacy of her Valaze beautifiers reflects years of close research and laboratory work, intensive study of climatic conditions the world over, a mastery of dermatology and allied sciences.

In the intimacy of your own boudoir—you may apply the corrective creations made by Helena Rubinstein—bleaching cream, anti-wrinkle cream, stimulating lotions, muscle-tightening balsams—whatever your individual skin demands.

Or, to speed the achievement of faultless beauty, you may visit the salons of Helena Rubinstein, where gifted fingers pat mysteriously effective creams, unguents and lotions into your face, giving you Professional Beauty Treatments that have no counterpart the world over! Even one treatment discloses the reality of a far younger and more beautiful YOU!

A DAILY BEAUTY RITUAL
—for the fastidious woman

Cleanse the skin with the exquisite Valaze Water Lily Cleansing Cream which contains youth-renewing essences of water lily buds (2.50). Revivify face and eyes with the rare anti-wrinkle lotion, Valaze Extrait (2.50). Now wake the tissues with the unique rejuvenating stimulant, Valaze Eau Verte (3.00) and while the skin is tingling and responsive, pat in Valaze Emailline (1.75) a bracing, astringent cream of amazing efficacy. Finish with Valaze Skin-Toning Lotion (1.25). Complete treatment—a two month's supply—with full instructions. 11.00

Have squint lines, crow's-feet or wrinkles appeared?

Correct and prevent all fine lines, crow's-feet or wrinkles with Valaze Grecian Anti-wrinkle Cream. Excellent also for dry, wrinkled hands, thin, undernourished throat. 1.75, 3.50

Is your contour relaxing, settling?

Drooping chin, settling contour or baggy eyes need Valaze Georgine Lactee—the amazing muscle-tightener. Youthifies contours. 3.00, 6.00

Vexed by enlarged pores - blackheads?

Wash the skin with Valaze Blackhead and Open Pore Paste Special. Removes blackheads, dirt, impurities. Contracts pores and normalizes oily skins. Use instead of soap. 1.00, 2.00

Do you know the charm of Gypsy Tan while natural tan is fading?

Valaze Gypsy Tan Foundation tints the skin a ravishing beach tan. 1.50, 2.50. Valaze Gypsy Liquid Powder—transforms the fading tan into a vivid colorful tone. 1.50. Gypsy Tan Powder—gives you a most charming tan effect. Complete even when used alone or can be used with the other Gypsy Tan creations. 1.00, 1.50

Have you glimpsed the smartest in modern vanities?

The distinctive Water Lily Vanities—in their cases of Jade Green, Chinese Red, Jet Black or Golden—are really sublime expressions of Helena Rubinstein artistry! Double Compact, 2.50, 3.00. Single, 2.00, 2.50. Water Lily Lipstick to match—extremely smart, too, and indelible, 1.25

SPECIAL BLEACHING REGIMEN
—for the very tanned, discolored or freckled skin

Cleanse the skin with Valaze Bleaching Cream (1.00). Restore delicacy of tone and texture with Valaze Refining Lotion (3.00)—unexcelled for the coarsened, irritated skin. Clear and animate with Valaze Beautifying Skinfood, the skin-clearing masterpiece—which should be part of your daily regimen all year 'round. (1.00). For obstinate tan and freckles, use Valaze Freckle Cream. (1.50). Complete treatment with detailed instructions—a two month's supply. (6.50).

SMART FINISHING TOUCHES
Do you wish to accent your "individuality"?

Water Lily Foundation is extremely beautifying. Makes powder and rouge doubly enhancing, doubly adherent (2.00). Water Lily Powder subtly flattering, fragrant, clinging (1.50). Poudre Enchanté, the most exquisite powder in the world (3.00). Red Raspberry Rouge for daytime, Red Geranium for evening (1.00 to 5.00). Cubist lipstick to match—indelible, Parisian (1.00). Valaze Eyelash Grower and Darkener (1.00). Persian Eye-black (Mascara) 1.00, 1.50. Eye Shadow, brown, black, blue or green (1.00).

PARIS *Helena Rubinstein* LONDON

8 East 57th Street, New York

CHICAGO—670 N. Michigan Avenue
BOSTON—77 Newbury Street
DETROIT—Woman's Colony Club, Park Avenue and Montcalm Street
PHILADELPHIA—254 South 16th Street
CANADA—Toronto—126 Bloor Street, West

Helena Rubinstein Creations may be procured at leading stores—or may be ordered direct.

Here is the way Women everywhere are using the new LINIT Beauty Bath for a soft, smooth skin

THEY merely dissolve half a package or more of Linit in the bath—bathe as usual, using their favorite soap.

Velvet couldn't be smoother than your skin after a Linit Beauty Bath.

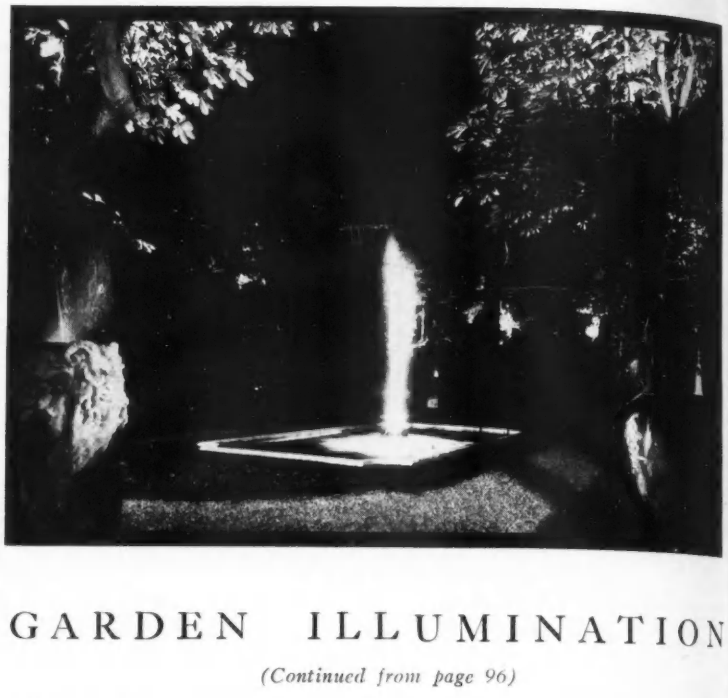
This soft, satiny "feel" comes from an extremely thin layer of Linit—invisible to the eye—left on the skin after the bath. This thin porous coating of powder is evenly spread—not in spots that it may clog the pores—but thinly and evenly distributed over all parts of the body.

The results of a Linit Bath are immediate. You need not wait weeks for some sign of improvement—instantly you sense the refreshing difference in your skin.

And the most astonishing thing about this new Linit Bath is its low cost.

LINIT is sold by your Grocer

THE BATHWAY TO A SOFT, SMOOTH SKIN



GARDEN ILLUMINATION

(Continued from page 96)

lighting produces the dramatic effect of a stage-setting in the theatre, and it can easily produce that quality and no other, unless handled with discrimination.

The illuminated jets of water in the garden pools shown in the illustrations on pages 96 and 97 and on this page are made possible by a cap-like metal contrivance placed under the water at the base of the jets. This throws the light up the column of water and along the bottom of the pool, remaining completely hidden. The source of light on the wall fountain in the Baronne de Rothschild's garden, illustrated below, is cleverly concealed under the water in the stone moulding of the basin, and the rest of the illumination is effected by a tiny projector in the near-by foliage, which focuses the light on a limited surface. This is one of the loveliest lighting effects in this garden. Another, shown above, has four marble urns, in addition to the fountain, as sources of light. The pyramid of light seen in this photograph, at the right, is created by a larger fountain. A fountain and four marble urns are the sources of indirect lighting in a de Rothschild garden

The wall fountain in Lady Mendl's garden at Versailles also is illuminated in this manner, and the tiny jet of water falls into the basin, supported by cupids, and is lighted by a miniature projector concealed in the trellis above, which is so finely adjusted that it lights only the jet of water and nothing else in the vicinity. The statues in this very beautiful garden are lighted by similar projectors hidden in the clipped trees near-by. Where the source of light is evident, in the photographs, the keen eye of the camera, which has picked up the vapour-like mist created by the contact of the damp night-air with the hot bulb of the light, is responsible, but this mist is not obvious to the naked eye. The lower photographs on pages 96 and 97 are taken in smaller gardens at Lady Mendl's "Villa Trianon."

Wendel has undoubtedly created a new fashion—the mode for illuminated gardens of exquisite fantasy—, and he is a pioneer in a new age that has challenged the darkness.

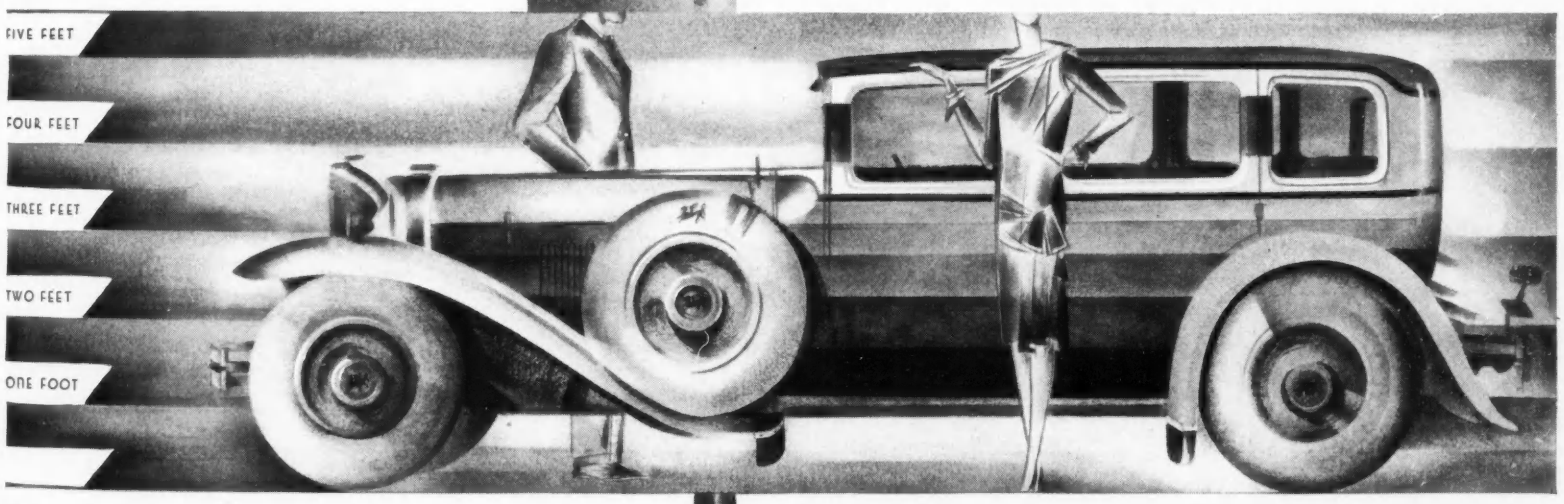
"HIM"

Sonia, Paris

This splashing wall fountain, one of the loveliest manifestations of indirect lighting, is in the garden of the Baronne Eugène de Rothschild

Now at your service .. America's first Front-Wheel-Drive motor car

For several months now, there has been talk of a motor car notably new and utterly different, a car in which would be incorporated, for the first time in the history of American automotive design, the principle of the front-wheel drive, and so possess the many cardinal advantages inherent in an automobile of its kind . . . Today, this car rides the boulevards, the target of admiring eyes. It is so low that you can look over it, but none can overlook its suave grace of line, its distinctive colorings by Joseph Urban . . . It is fleet yet surefooted, restful and quiet and commanding. It carries on its radiator, as a hallmark of its excellence, the griffin of ancient heraldry, and bears, proudly, the name of Ruxton.



RUXTON

COLORINGS CREATED BY JOSEPH URBAN · EXCLUSIVE FABRICS BY SCHUMACHER

the product of New Era Motors, inc. · 17 east 45th street, New York City

THESE QUALITIES, SO COMMONLY PROMISED, ARE ACTUALLY ACHIEVED IN THE RUXTON

1. A CAR SMARTLY LOW, because a 10-inch saving in height has been effected through the elimination of the conventional rear axle and the restrictions it automatically imposes.
2. A BODY SURPRISINGLY QUIET, because there is neither chattering differential nor vibrating driveshaft to transmit noises through the body.
3. SAFETY AT HIGH SPEEDS, because the rear wheels are never trying to catch up with the front ones, and the center of gravity is unusually low.
4. RESTFUL RIDING COMFORT, because the rear axle carries but the minimum of unsprung weight, and the rear springs have only one function to perform—the perfect cradling of the body.
5. UTTER SMOOTHNESS IN TRAVEL, because the power pulls evenly from the front instead of pushing, with spasmodic jerks, from behind.
6. UNFAILING TRACTION, because pulling power is applied directly to the working wheels.
7. MAXIMUM POWER, with the minimum of loss in transmission, because this power only travels 6 inches from the 100-horsepower engine to the front axle.
8. PERCUSIVE PICKUP, because power that has such a short distance to travel is almost instantly applied, and at the lightest touch of the accelerator.
9. GASOLINE AND TIRE ECONOMY, because of perfect car balance, simplified design, the minimum of power loss, and the absence of skidding.

Carlin Comforts

FOR BEDROOMS
DETERMINED TO BE BEAUTIFUL

Lovely women everywhere have sighed for a shop where they could procure the magnificent Carlin Creations — Exotic Chaise Longue Covers — Pillows of Fairy-Spun Lace — Gay and Colourful Spreads — Artistic Comforters and Blankets — Modish Bed-jackets and Travel Requisites — Distinctive Boudoir Accessories. Now I. Magnin & Company, the fashion barometers of the Pacific Coast have decorated and established a beautiful new room in the art moderne, devoted exclusively to Carlin Comforts. Today these luxurious treasures for the Boudoir and Bedroom may be obtained in three smart shops from coast to coast.

CHICAGO
662 N. Michigan Ave., *at* Erie St.

NEW YORK
528 Madison Ave., *at* 54th St.

SAN FRANCISCO
I. Magnin & Co., Grant Ave., *at* Geary

The remarkable Catherine II. of Russia, daughter of a Prince of Zerbst-Dornburg, was once the unloved little "Fike" of Stettin

CATHERINE THE GREAT

By DOROTHY SHERRILL

DOMSTRASSE, in the grim north-German town of Stettin, was a noisy street. On May-day Sunday in 1729, it was especially so, because at intervals all day long the bells of near-by churches pealed. But inside the ugly house, Number One, there was quiet—a prayerful, expectant quiet. Prince Christian August of Zerbst-Dornburg was waiting for his sixteen-year-old Princess to give him a son.

Midnight came; then the chill dawn of Monday; and with it—a daughter. Thus Sophie Auguste Friedrike, called Fike, began existence by being the greatest disappointment in her parents' life.

Poor Fike—throughout childhood she continued in this rôle. And, because she was both sensitive and precocious, she realized her position.

There are those who, looking back into the early years of a famous person, put their fingers on some one circumstance or condition and say, "There, if it hadn't been for this, she (or he) would never have achieved greatness!" And such people might reasonably say of the woman who became known to the world as Catherine the Great—"If she hadn't been unwanted and unloved, she might never have trained herself to big things."

For Fike was a queer, lonely little being. Because her parents—particularly her mother—neglected her, she had only herself to go to with her problems. She studied a great deal. She became introspective, secretive, and wise beyond her years.

Before she was seven—after her mother had born two sons whom, in Fike's words, "she loved idolatrously"—, the sensitive little girl had heard herself and her future discussed from all angles. For one thing, she knew that her mother, who was frivolously pretty, considered her ugly.

THE LITTLE FIKE

As she later wrote in her Memoirs, "I do not know for sure whether or not I was really ugly, but I remember well this was often said of me." None of her early pictures show her as having many claims to beauty. With her straight black hair, round china-blue eyes, and stalwart little figure, she was not the dainty, appealing princess of fairy-book lore. Nor was she the princess whom many suitors would come acourting.

Unfortunate girl—to be ugly at a time when a daughter's only excuse for living was to possess a beauty that would make for her a good marriage!

This matter of marriage was a topic brought up almost every time that Fike called herself to her parents' attention by coming into their presence. Her father, a general in the Prussian army, and later, Governor of Stettin, was too poor to dower her financially; and Nature had been too parsimonious to dower her physically. Which combination of circumstances made the possibility of a brilliant marriage for the girl very remote.

There was, of course, that alternative to marriage, the Church. Many of Fike's maiden aunts had found their way into that haven; and several of them had become abbesses. But in spite of a fervid religious zeal displayed when young, Fike had no desire to be an abbess; she wanted to be a queen.

She tells in her Memoirs of visiting the Court of Brunswick with her Princess mother and of how a monk there prophesied that some day three crowns would rest above her forehead. The little girl was scarcely ten years old when this happened; but she was delighted with the prophecy and never forgot it.

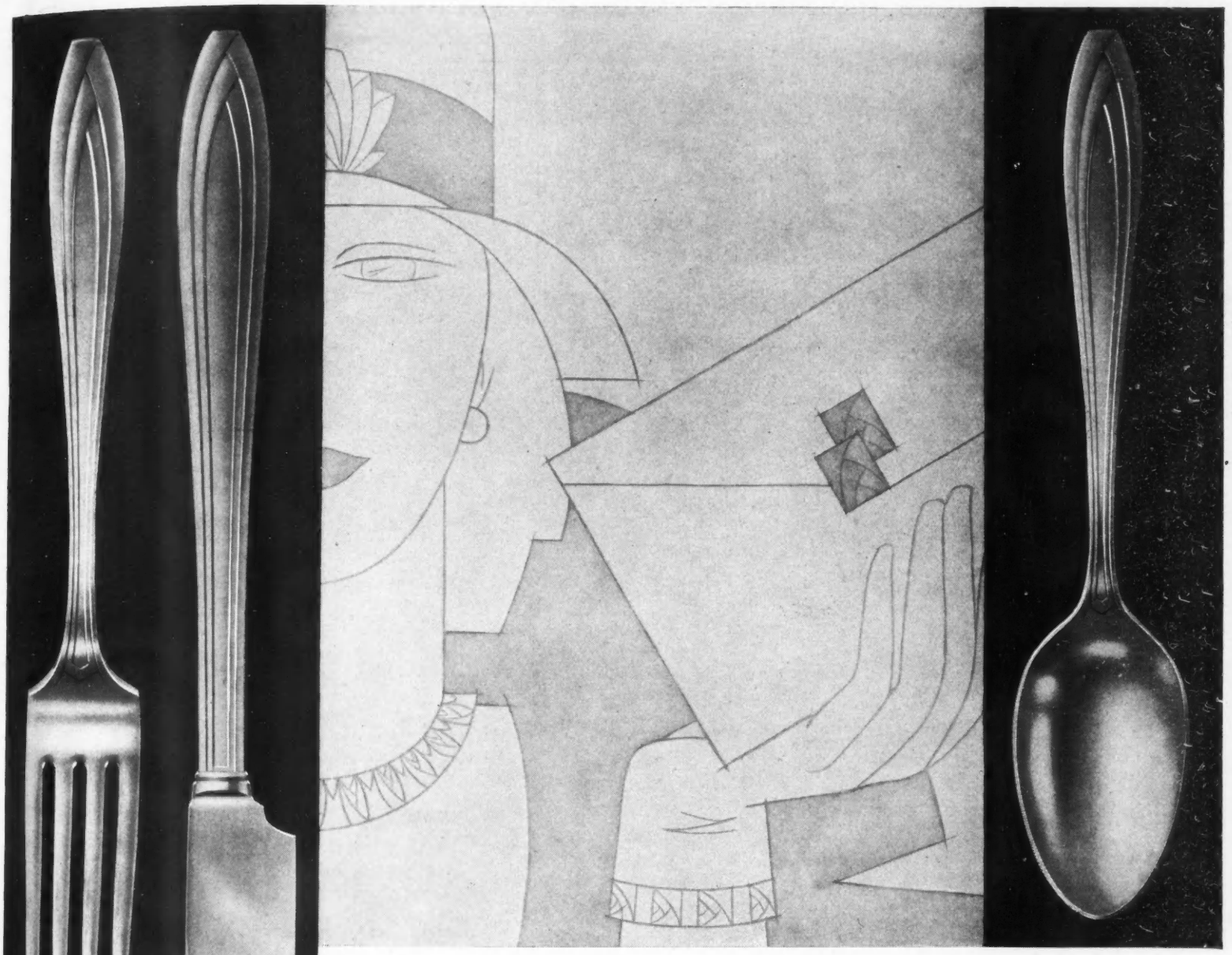
EN ROUTE

Fike's mother, a Holstein-Gottorp and proud of the fact, trailed her plain little daughter about with her on prolonged visits from one north-German court to another. The ambitious lady detested the vulgar society of Stettin; and, besides, from the time that Fike reached her eighth birthday, her mother was on the lookout for some eligible princeling.

These trips to neighbouring courts were no pleasure for young Fike. Her mother paid scant attention to her and didn't even provide decent clothes for the child's public appearances.

In the Memoirs is written the story of a dinner given by the King of Prussia while Fike and her mother were guests at his court. The King invited them both and "expressly requested my mother to bring me with her. My mother promised but when the time came she went alone to court. When the King saw her he inquired about me. She replied that I was ill. Whereupon he replied that he well knew that it was not true. Then she said that I was not dressed for court, to which he answered that he would postpone the dinner until the next day. Finally, my mother said that I had no court dress. He ordered that one of his sisters should send me one.

(Continued on page 162)



THE NEW KNIFE SHOWN HERE IS CALLED VIANDE. [PATENT APPLIED FOR.] CREATED BY SAARINEN. THE REGULAR DINNER AND DESSERT KNIVES ARE ALSO MADE.

Presenting SILHOUETTE

Look at you, a modern. Look at all the lovely details that go to make you you—a 1929 you. Paris has given certain swirl and line to your hat. To your frock. Your jewels. Your footwear. Something crisp and clean . . . and right! Certain basic lines, lean lines, stream lines running sweetly through all of them. That's modernism, in its newest, truest sense. And that's SILHOUETTE . . . for now Paris has given to 1847 ROGERS BROS.' new modern pattern these same basic lovely lines. Keyed to you . . . and all of your intimate personal possessions. For your dinner table, and not for the woman who is ten years behind you in thought. Designed to accent the service of a meal as your clothes and jewelry accent you. Modern as this day and age, but ageless in style, quality, and length of service. For 1847 ROGERS BROS. is the finest of silverplate. The lines of SILHOUETTE are the sure, basic lines of good taste, and good taste knows no calendar. You'll be seeing SILHOUETTE upon the smartest dinner tables soon. See it sooner than that, at any silverware counter. For illustrations and prices of SILHOUETTE pattern write for booklet K-96 to Sales Promotion Dept., Factory E, International Silver Co., Meriden, Conn. Salesrooms: New York, Chicago, San Francisco.

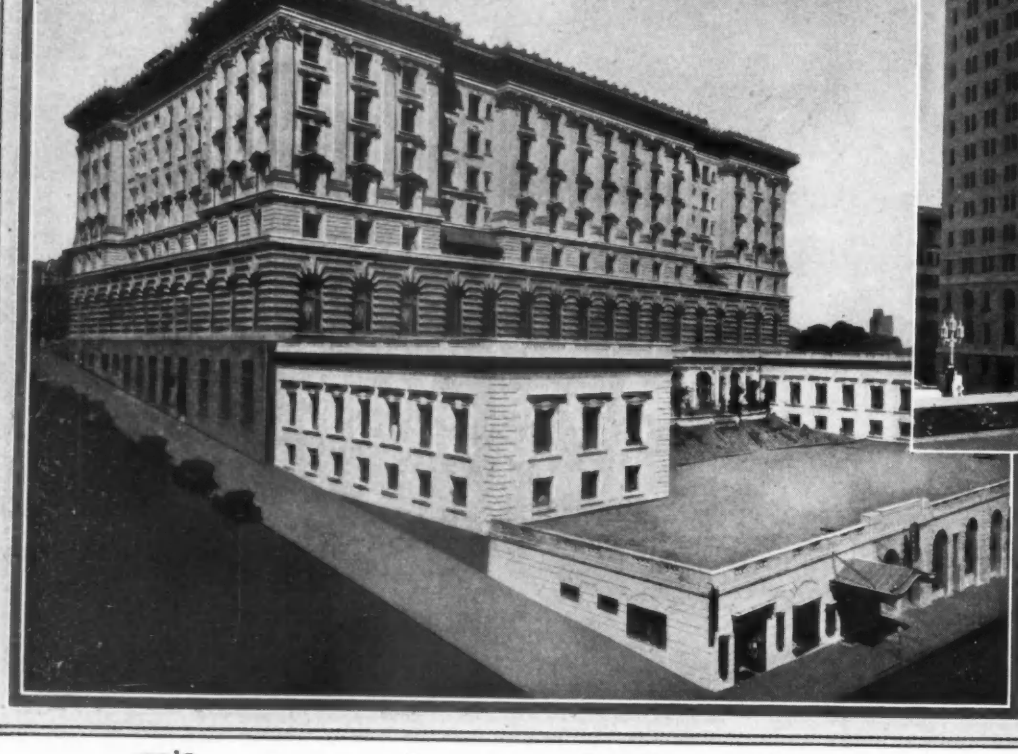
1847 ROGERS BROS.

SILVER PLATE

INTERNATIONAL SILVER CO.

HOTEL MARK HOPKINS

FAIRMONT HOTEL



Wamsutta Sheets for the Fairmont Hotel furnished by H. W. Baker Linen Company

...They've changed the Sheets at the Fairmont Hotel to Wamsutta

WHEN Mr. George D. Smith of San Francisco's famous Hotel Mark Hopkins took over the management of the great Fairmont Hotel, this year, he had the sheets changed to Wamsutta Percale.

His letter speaks for itself. (The italics are ours.) "You will be interested to know," Mr. Smith wrote, "that we have decided to put Wamsutta sheets into the Fairmont Hotel. Our experience with these sheets at Hotel Mark Hopkins has proved them to be *economical* to wash, *fine* in quality and *very durable*. The most outstanding thing in their favor, however, is the admiration our guests have for them."

Which, after all, is just what almost any smart and thrifty woman who uses Wamsutta will tell you.

WAMSUTTA PERCALE

"The choice of America's smartest hotels"

WAMSUTTA
PERCALE SHEETS
AND PILLOW CASES
THE FINEST OF COTTONS

WAMSUTTA PERCALE

Sheets and Pillow Cases
The Finest of Cottons

RIDLEY WATTS & CO.
Selling Agents
44 Leonard St. New York

WAMSUTTA MILLS
Founded 1846
New Bedford, Mass.

INS

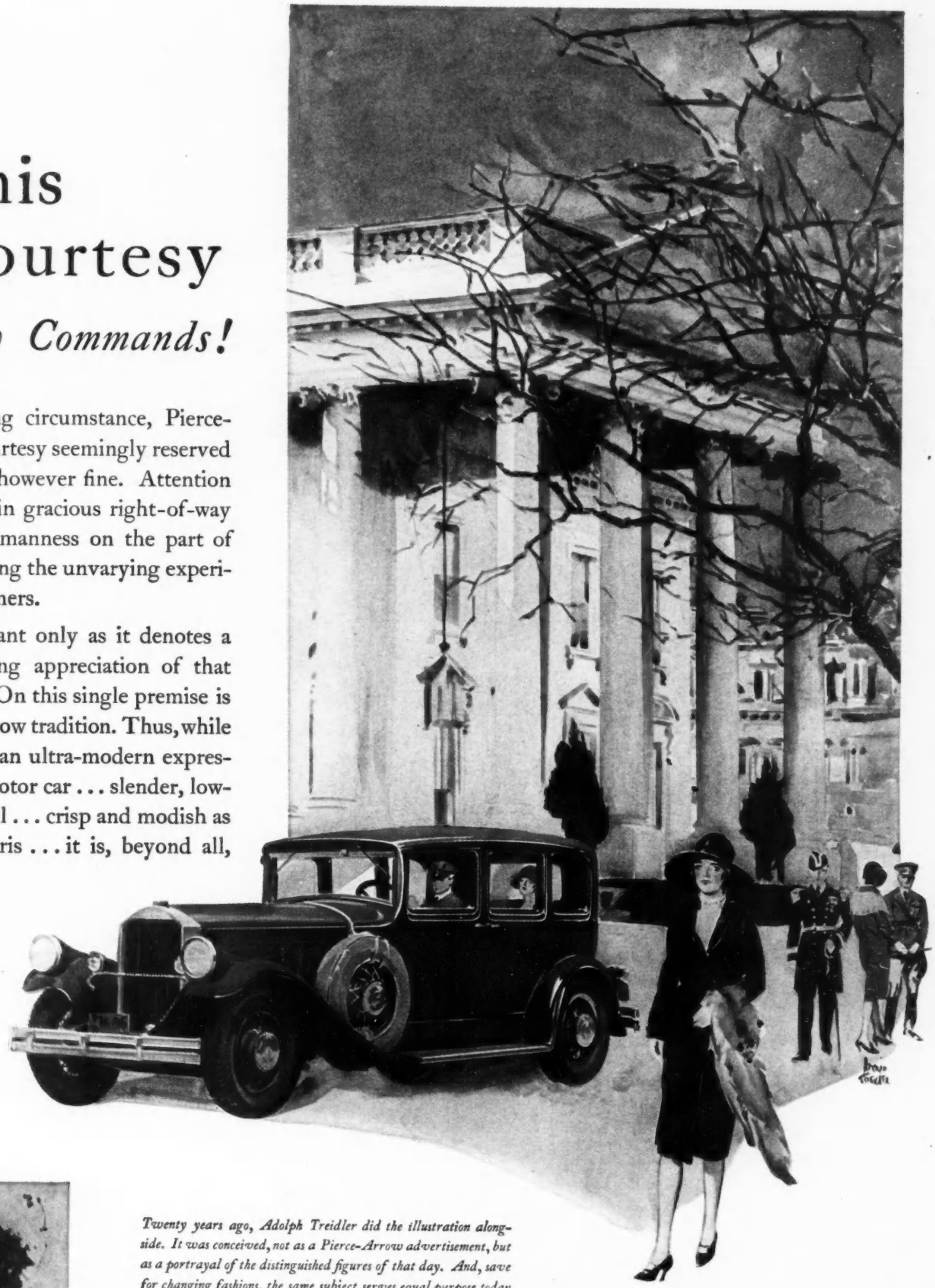
Fairmont
W. Baker

This Fine Courtesy

Pierce-Arrow Commands!

IN almost any motoring circumstance, Pierce-Arrow commands a courtesy seemingly reserved for no other automobile, however fine. Attention that is extra alert, a certain gracious right-of-way ... even a trifle more humanness on the part of traffic officers ... are among the unvarying experiences of Pierce-Arrow owners.

All of which is important only as it denotes a universal and never-failing appreciation of that which is genuinely fine. On this single premise is moulded every Pierce-Arrow tradition. Thus, while the new Straight Eight is an ultra-modern expression of America's finest motor car ... slender, low-swung, luxurious, powerful ... crisp and modish as something fresh from Paris ... it is, beyond all, *a Pierce-Arrow.*



Twenty years ago, Adolph Treidler did the illustration alongside. It was conceived, not as a Pierce-Arrow advertisement, but as a portrayal of the distinguished figures of that day. And, save for changing fashions, the same subject serves equal purpose today —with the aid of Pierce-Arrow and Mr. Treidler, as above.

Pierce-Arrow prices are from $2775 to $8200, at Buffalo. In the purchase of a car from income, the average allowance usually more than covers the initial Pierce-Arrow payment.

PIERCE-ARROW

A Mirror of Life in its every Color...

KODACOLOR...most remarkable development in home movies . . . pictures nature exactly as the eye sees it

GOLDEN hair, rosy cheeks, scarlet jacket; a soft green background . . . what a beautiful picture! From delicate tint to brilliant hue—each color faithfully reproduced. What drama unfolds in the placid water of the pool to hold her spellbound? You try to look down into the water yourself, scarcely aware that it isn't real—so life-like is the projection of Kodacolor, home movies in full color.

Would you like to make permanent living close-ups of your loved ones? Would you like to capture the glamour and romance of the scenes you see on your travels? Would you like to record in a colorful diary the precious moments in your own life? Naturally! Then, before you miss another picture opportunity, get a Ciné-Kodak, equipped for Kodacolor, and enjoy the thrill of making your own movies in vivid, natural color.

You make movies with the Ciné-Kodak just as easily as you take snapshots. Point it and press the lever. Then put the exposed film back in the yellow carton and either mail it to us or give it to your Ciné-Kodak dealer to forward. In a few days it is returned ready for projection, and at no additional cost, for the charge for developing is included in the original price of the film.

It's as simple as that. And it's just as easy to make Kodacolor. The same Ciné-Kodak (*f*.1.9 Model B or BB) that takes black and white pictures, takes color. The same Kodascope (Model A or B) that projects black and white, projects color. You simply use the Kodacolor Filter and Kodacolor Film when making or projecting Kodacolor.

Ask your dealer to show you some amateur-made Kodacolor pictures. Let him demonstrate the Ciné-Kodak to you. In the meantime, write for free booklet, "The Lure of Home Movies." Eastman Kodak Company, Rochester, N. Y.

KODACOLOR

HOME MOVIES IN FULL COLOR

PHOTOGRAPHED BY ALFRED CHENEY JOHNSTON

POSED BY MISS DOROTHY FLOOD

The woman who dresses well will appreciate the distinctive smartness of the beautiful hats designed by the Hodshon Company···in exquisite textures and lovely colorings···daintily handmade throughout in fashion's favored modes. Moderately priced at $10.00 and $12.50

The HODSHON *Co.*

Fifth Avenue at 57th Street, New York

Presented by Carter & Johnston, 22 East 49th Street, New York, and at the Smartest Shops in the Principal Cities

THIS frock by Patou heralds the new fashion of sophisticated chic. The attenuated silhouette, the normal waistline, the uneven, trailing skirt sound the keynotes for the Bruck-Weiss evening mode—simplicity, elegance, restraint.

Bruck-Weiss

20-22 West 57th Street

New York

CATHERINE THE GREAT

(*Continued from page 158*)

At last my mother saw there was no way out of it and sent me word that I should dress myself and come to the palace."

It is no wonder then that, when a chance of marriage came, young Sophie Auguste Friedrike was more than willing. And it was from the time of her betrothal—when she was fourteen—that she began to assert herself as an individual. Signs of her truly amazing character began to show even at that early age.

Fike's husband-to-be, Grand-Duke Peter, adopted son of Empress Elizabeth of Russia, was not considered a very great catch by any of the courts of Europe. He was a puny, weak-willed boy of sixteen, who liked to play all day with toy soldiers and who was frightened to death of his own tutors. He was a grandson of Peter the Great and yet was as different from that dynamic personality as could possibly be.

No; poor Peter was no great catch; nor was the court of Russia any great attraction at that time. It was held by the rest of Europe to be a very barbarous place indeed, and there were strange tales and stranger rumours of the horrible treatment received by some of the young brides who had married into the Romanov family. The King of Prussia, for all his desire to marry off two maiden sisters, had declared that he couldn't bear to think of sending either of them to Petersburg.

MATRIMONY IN THE OFFING

But Fike's mother was not so particular. When a few diplomatic letters and gifts arrived from Elizabeth of Russia for her distant kinswoman in Stettin, the latter sensed what was in the wind. Because of some obscure reason—probably because there were political and tactical objections to all the more powerful and beautiful princesses of Europe—, little Fike of Zerbst was being singled out as a wife for great Elizabeth's heir.

And when the invitation—which read more like a command—came for Fike and her mother to visit the Russian Court, the Princess had already made up her mind to accept.

Fike's father, however, objected. He really loved his daughter—although he had never shown his affection to any extent. He didn't want his child to be swallowed up by Russia. Better to have her enter a convent or even marry her uncle there in Stettin (a scheme which had already been contemplated). Little Fike alone in Russia—no!

For three days, the Prince held out—a brave resistance for him who rarely dared oppose his wilful wife. But on January fourth, 1744, the messenger from the Russian court started home bearing an acceptance to the Empress's invitation. And by January tenth, Fike's three dresses and scant underclothes were packed, her farewells said, and the dowerless bride started out on the long journey to her future home.

The hardships of the trip must have been almost unbearable. Travelling through a north-German and Russian winter in a jolting, lumbering stage-coach and later in a sleigh! Why couldn't Empress Elizabeth have waited until spring? The truth was that she feared Grand-Duke Peter might die before he married and supplied the throne of Russia with an heir.

Therefore, the Grand-Duchess-to-be must needs take to the roads in mid-winter, freezing her feet, and—as she confessed in a letter to her father—drinking far too much beer, in order to keep warm. "I had a little indigestion," she wrote. "I was partly myself to blame because I had drunk all the beer I could find along the way. Dear Mama has put a stop to that, and I am well again."

FROM OUT THE CHRYSALIS

But "dear Mama's" days for "putting a stop to" things were fast drawing to an end. From the moment when the travellers passed the Russian outposts where they received gorgeous presents from their Empress hostess, Fike began to realize that she was—or soon would be—a personage.

Of the dangers of the Russian court she knew a little. Of the wives beaten and imprisoned and cast aside, she had heard faint rumours. But Fike was not made of such weak stuff as those others. She who had trained herself to think for herself would know how to combat an intriguing court and handle a feeble-minded husband.

And so it proved. Throughout all the stiff receptions of welcome, she carried herself with a regal coolness that amazed even her own mother. She bore the great trial of changing her religion with spiritual fortitude, as well as with a worldly eye to the necessity of the step. Of this, an ambassador wrote back to the King of Prussia, "The change of religion gives the Princess infinite pain. Nevertheless, ambition is gaining finally the upper hand."

It was at her confirmation into the Greek Church that Fike was re-christened Catherine Alexievna. And, after that important step, preparations for the magnificent ten-day marriage celebration went speedily ahead.

The Empress Elizabeth had probably never had greater fun dressing dolls as a child than she had dressing Catherine for her wedding. With her own hands, she helped the girl struggle into the spun-silver robes that she had ordered for her.

Young Catherine needed all her good German strength that day, for the dress weighed more than chain mail. There was a three-yard train of the woven silver, so heavy that it had to be fastened to a wooden framework concealed under the tight silver bodice. And, besides, Catherine wore pounds and pounds of jewels and a massive crown on her elaborately piled coiffure.

As to the bridegroom—he comported himself better than could be expected, considering his mentality. His greatest offence was to have contracted smallpox shortly before the wedding and, therefore, to look even more unattractive than usual. Also, he whispered once or twice to a near-by lady in waiting while he was kneeling beside Catherine at the altar.

THOSE MEMOIRS!

The new Grand-Duchess realized on her wedding-day—and probably before that—that her husband was a factor she could disregard entirely in the life she was to make for herself in the country of her adoption. She wrote in her Memoirs of events immediately following the wedding ball, "At ten o'clock the Empress herself conducted us to our apartment and left me alone with my maidens. They put me to bed, and all of them went away. I remained alone more than two hours and did not know what I should do. Should I get up again? Should I remain in bed? I knew nothing. Finally, my new lady of honour, Madame Kruse, came and informed me . . . that the Grand-

(*Continued on page 164*)

Foremost bride of a brilliant Southern season

Mrs. Walter J. Stauffer

OF NEW ORLEANS

Mrs. Walter J. Stauffer, the former Miss Elizabeth White of New Orleans, in her wedding gown of ivory satin and lace.

Selected her wedding silver in the Princess Patricia pattern

ONE of the smartest of social occasions, with a bit of real historic significance, was the recent marriage in New Orleans of Mrs. Walter J. Stauffer, the former Miss Elizabeth White.

Mrs. Stauffer is a fair young descendant of Jefferson Davis . . . and her husband's ancestors include the redoubtable Zachary Taylor.

This brilliant young bride was born and bred in the Southern tradition of gracious hospitality. The selection of her silver, the most important of table appointments, was one of her chief concerns.

She found the silver she desired in Gorham Sterling, the silver that had graced her grandmother's table! And she selected it in this lovely Princess Patricia pattern. "Of this finely designed silver I shall be ever so proud always," she tells us.

A place setting in the exquisite Princess Patricia pattern, the silver chosen for Mrs. Stauffer's new home.

The Gorham designers are a group of artists who bring to their work not only talent but a pride in never doing less than their best. They give to silver a beauty unmatched by any other metal.

The most amazing fact about Gorham Sterling is its very moderate price, and you may purchase it on convenient terms, through the Sterling Silversmiths' Guild Purchase Plan. Reliable jewelers will gladly explain.

Send for our absorbing new booklets showing the lovely Gorham patterns chosen by distinguished brides and the smartest ways of table settings.

The Gorham Company, Providence, R. I., Dept. B-10.

☐ Please send me a copy of your FREE illustrated booklet, "Prominent American Brides and the Silver Patterns They Have Chosen."

☐ Please send me for 25¢ enclosed, your new illustrated book, "The Art of Table Setting" by Lilian M. Gunn, authority on the etiquette of entertainment.

Name _____

Address _____

Six teaspoons in the delicate Princess Patricia pattern of Mrs. Stauffer's selection are but $10. The exquisite finish and grace of this design have made it a favorite choice among distinguished hostesses.

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AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS

PARFUMS

A whisper of loveliness in the air lifts beauty to the uncommon. From the delicate fields of fragrance I have garnered four scents. My parfums A, B, C and N interpret charm in separate ways... all enticing. I need only say of them: Do try them soon. They are at the better stores.—L.L.

CATHERINE THE GREAT

(*Continued from page 162*)

Duke was waiting for his supper which was about to be carried up to him. After His Imperial Highness had supped well, he came to bed; and as he laid himself down, he began to talk of how it would amuse his servant in the morning to see us both in bed. Then he fell asleep and slept soundly until the next morning. . . . I slept badly; all the more as the morning grey of the daylight disturbed me considerably, for the bed had no curtains, although otherwise furnished magnificently in red velvet with silver embroidery. And in this condition our affairs remained during the next nine years without the least change."

In vain, the throne of Russia waited for an heir. In vain, Elizabeth railed at Catherine and set a worldly-wise duenna over her. Peter continued to play with his toys; and Catherine took to duck hunting and reading romances, and studying, always studying. She had made up her mind to know Russia, past and present, that she might some day be ready for future Russia.

In her Memoirs, she writes of these trying nine years, "My situation was really not to be laughed at. I stood completely isolated among all the people there. Meantime, I had accustomed myself to it; the reading of good books and my cheerful turn of temperament helped me easily over the situation. Besides, I had a presentiment of future destiny which gave me courage to bear all that I had to bear and to endure daily unpleasantries from more than one side. Already I wept much less when I was alone than in the first years."

The Empress Elizabeth no longer loved her. She treated her like an erring child. She curtailed all her liberties. When Catherine's father died, the Empress would only allow her to wear mourning for six weeks and specified that it should be silk and not crêpe. She also forbade the young Duchess the pleasure of horseback riding—a sport which Catherine adored and in which she excelled. "I led a life," Catherine wrote, "from which ten others would have gone insane and twenty in my place would have died of melancholy."

But Catherine's day of release was drawing slowly nearer. In the first place, her lady in waiting conceived an idea. It seemed to her that, after nine years, it was about time something should be done. For Catherine, probably quite truthfully, wrote of herself up till that time, "It is really true that I was distinguished by exemplary innocence."

AN HEIR TO THE THRONE

Now, however, the future of the country had to be considered. One Sergei Saltikov was discreetly enlisted for the services of Little Mother Russia. And, in 1754, Catherine's first son, Paul, was born amid great rejoicing. Elizabeth, pretending that she knew nothing of the blemish on the child's origin, promptly carried him away in triumph to her own apartments, where she cared for him with her own hands. And where, according to Catherine, who was allowed to see him occasionally, she almost killed him with coddling and pampering.

Little Anna, of short life, was Catherine's second child—fathered by Poniatowsky, charming Polish secretary to the English Ambassador. This little girl was also spirited away by Empress Elizabeth to the royal nursery where her half-brother was learning to play. There she soon died.

And shortly thereafter, in 1762, the great Empress herself died.

Peter, the child-minded buffoon, was Emperor of Russia. Released from his aunt's stern supervision, he behaved like a soldier on leave. His new freedom, his sense of power, completely addled his weak brain. He issued one ridiculous order after another; and for six months, Petersburg breathlessly watched the Emperor make chaos of Russian affairs at home and abroad.

Catherine, meanwhile, demurely wore heavy mourning and remained in retirement, biding her time. It was when she was thus out of the public eye that her second son was born. The father was Gregory Orlov, one of the five Orlov brothers who had been slowly swinging the Russian army into a position of absolute loyalty to Catherine. Peter was to go; but Catherine was to stay—Little Mother of all Russia.

THE BANISHMENT

And on June 28, 1763, Peter's birthday, the coup d'état was accomplished. The poor little Czar, arriving with a gay party at Peterhof—his pleasure palace on the Finnish Gulf—found no wife waiting to help celebrate his fête. He learned from a man bringing fireworks for the evening festival that great things had happened in Petersburg. Catherine, clad as a Colonel of the Guard, astride a white horse, had placed herself at the head of the Army. They had sworn fealty to her—Catherine II. of Russia. And they were on the march for Peterhof!

Alas for Peter! When confronted by one of the Orlovs, who demanded his resignation, he had no breath left for denial. With trembling hand, he signed away his throne. And in charge of this same Orlov, brother of Catherine's lover, Peter was sent prisoner to a little country estate.

His end came swiftly. Whether Catherine was to blame or not will never be known. It is known that during the short week of Peter's imprisonment, she was so lenient as to send him his dog, violin, negro servant, and his own pink and silver bed. But it is also known that she placed over him soldiers who soon became bored with the prospect of guarding this royal prisoner in a lonely spot.

They invited him to dine with them on a Saturday noon; and, by that night, a message from Ropsha reached Catherine, "Little Mother, he lives no longer in this world. It came to a quarrel at table. We are lost if you have not mercy upon us." More apologies followed.

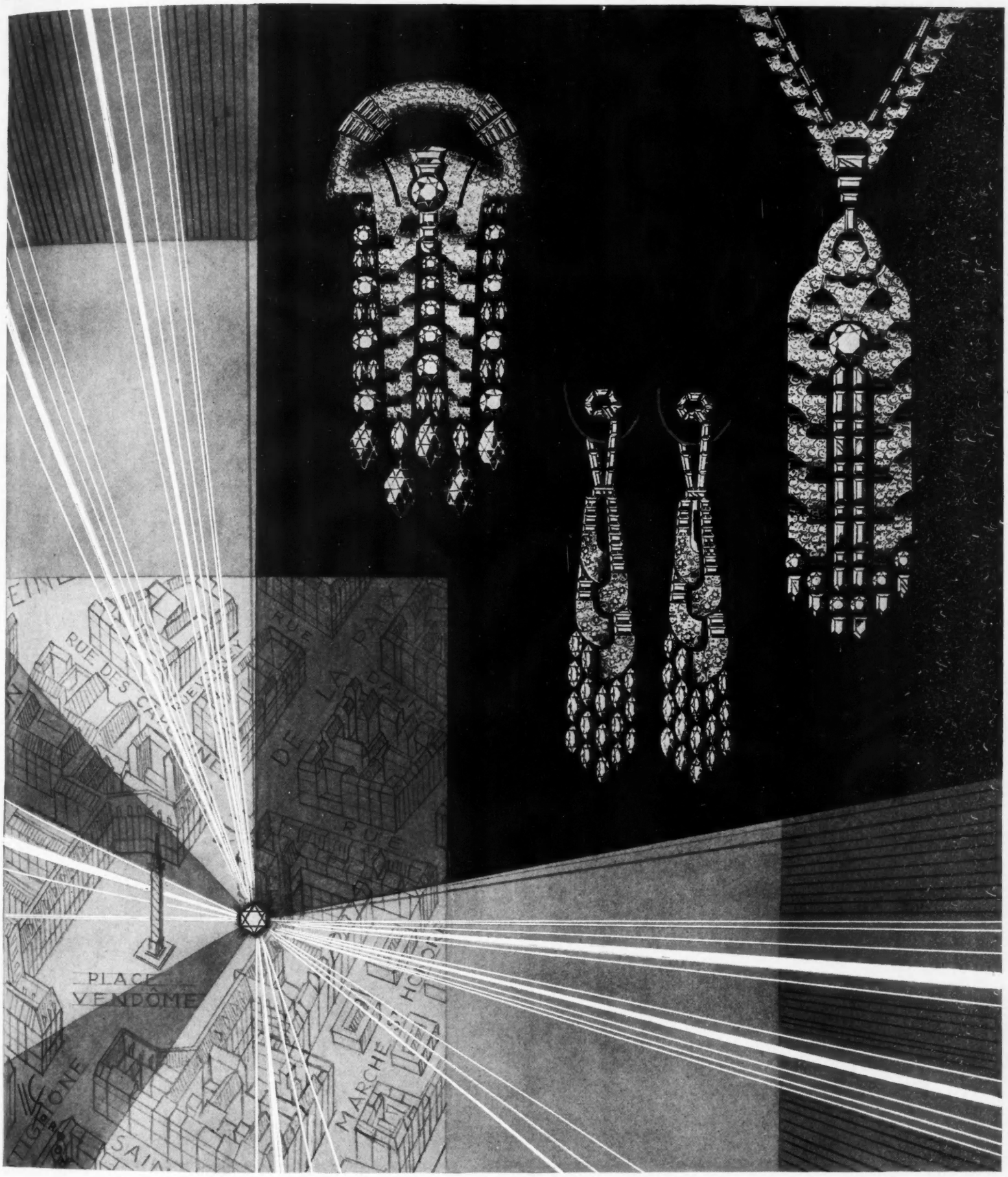
Catherine put aside the letter and wrote out a statement for publication to the effect that Peter III. died of a natural, though sudden, illness.

The rest of her career is what might be expected from a woman with Fike's childhood behind her. By nature affectionate, she had never been loved either by parents or husband. Therefore, when she was in a position to command, she commanded love.

She, who as a girl never had one decent party dress, now squandered fortunes on her clothes, her jewels, her shoes—and on clothes for her favourites.

The little Fike who had watched and understood her mother's petty social intrigues now became a mistress of intrigue. Fike, who had trained herself to do her own thinking and who had never known any real men—only women-ruled men like her father and husband—, now showed herself to be an independent ruler. She used the abilities of her favourites; but she was

(*Continued on page 166*)



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Making clothes to order has been the backbone of our business for many, many years. And the revival of the couturiere tradition in New York finds us not as beginners in a new branch, but with a prestige long established by a background of distinguished taste and authoritative making.

added to our "dressmaker fashions" ready to put on, are facilities unsurpassed in this country for designing and making to order

Furs • Hats • Ensembles
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661 Fifth Ave. *52d-53d Sts.*

EVOLUTION OF THE CACTUS

(Continued from page 107)

1920 FREE VERSE and The Little Theatre Movement first pronounced "Dynamic" by critics. Modern arts called "Dynamic" by critics. Syncopated cactus forms declared "Dynamic" by critics.
1921 FREUD, BATIK, AND NUMEROLOGY produce Greenwich Village on every Main Street. Synthetic dye, gin, and sin techniques reach "Normalcy." The rise of the corsage to the shoulder, the skirt to the knee-cap, and the hair-cut to the ear-top.
1922 AMERICAN NEGRO spirituals, African negro sculpture, and Harlem night-life declared rich, dark notes in art annals. Jungle, desert, and artificial foliages accept cactus as dominant factor.
1923 ULTRAMODERN art in Germany exploits steel age through the synthesis of cactus forms. "Impressionism" in painting counted out. "Synchronism" counted in. Relativity, television, and cosmic trends influence composition, cinema, and contacts.
1925 "FLAMING-YOUTH" debates parallel the controversy over whether cactus is fruit, flower, or reptile. Sport roadsters promote cloche hats. Zoning laws and upward structural movements bring complete exposure of the knees. Metropolitan Museum wing of American furniture dedicated. Early American furnishings reach peak of production. The renaissance of the what-not, hooked rug, and ancestral portraits.
1926 ULTRAMODERN furniture adapted and promoted by Grand Rapids wholesale trade. First cactus gardens appear as magazine-cover designs, on skyscraper book-cases, and as boudoir fancies. Abstract art in the ascendancy. Abstract awareness of nursery schools, companionate marriage, and adult education.
1927 COMPLETE EXPOSÉ of the Adam and Eve scandal leads reptile skins into fashion. Entire wardrobe, motor, and airplane upholstery and radical art exhibitions favour snake motifs, abstractioned. Colonel Lindbergh discovers large areas of cacti in Central America, Mexico, Arizona, and way points. "Beauty as a business asset" discovered by Harvard Research Department, Henry Ford, and Calvin Coolidge. Growth of the Cactus Cult proclaimed by cacti pots in hair-dressers' and doctors' waiting-rooms.
1928 "INTERIOR DECORATORS" become "Ensembliers." Florist shops become "studios for cactistitians," where ship-loads of ultramodern art pottery meet car-loads of American desert cacti. Cubism pronounced as quaint. Constructivism arrives. Clive Bell announces cactus has "significant form."
1929 THE DAY OF THE DIAGONAL dawns. Light ray motif in advertising lay-outs, penetrating planes of dizzy angles depict modern cities, modern drama, and modern "Books of the Month."
1930 PYSCHOANALYSTS PROBE cactus dreams for frenetic suppressions and expressions of contemporary life. Symbologists declare cactus family the super-symbol of the machinations of this machine age. Every state in the Union declared "Cactus Conscious."

GENEVIEVE HAILEY

CATHERINE THE GREAT

(Continued from page 164)

the power behind them. This fact they soon learned, as, one after another, she tossed them aside.

As a child, she had lived in the dull, poorly furnished house in Stettin. Now she filled the great new Winter Palace with beautiful paintings, tapestries, and statues. Not that she loved art; she merely loved splendour—and colour. After a ravaging fire in Petersburg, she had the city practically rebuilt in brick and stucco houses in pinks and greens.

Music meant nothing to her. Writing meant a great deal. She wrote voluminous letters to famous people; she wrote treatises, stories, plays. These last were mainly for her grandson, Alexander, whom she adored. (She cared little for her own children.)

Politically, she did many things, some of which were remarkable, but not admirable—such as the partition of Poland, for which she was primarily responsible. Her attempt to reestablish the old Greek Empire under the Russian eagle was a failure, which she excused in a letter to Voltaire by saying the game hadn't been worth the candle. "The Spartans are much degenerated."

She revised the Russian census, built schools, introduced paper money, and abolished monopolies. She was the busiest monarch in all Europe.

The splendid Foundling Hospital at Moscow was built by her, the first institution of its kind in Europe. And, in order to check the dread smallpox in Russia, Catherine allowed an English doctor to vaccinate her first—that her people might follow her example. This was a brave step in days when vaccination was a strange new thing.

But Catherine outlived her own abilities, her own fame. She lost her grip politically; her hold on her people relaxed. She did many foolish things; and the older she grew, the younger her favourites were. She who had once been Catherine the Great was now a fat, painted, almost toothless old lady, who took snuff continuously, spilling it all over her bejewelled robes.

Finally, when the youthful King of Sweden refused to marry her granddaughter because Catherine wouldn't allow the girl to change her religion, the old Empress had a fit of rage, which hastened her end. On November 9, 1796, after rising as usual at six, and after drinking her customary five cups of coffee, she was stricken with apoplexy. On November 10 she died.

Catherine left an inscription for her tombstone—which neither her heirs nor her country saw fit to use:

"Here lies
CATHERINE THE SECOND
born in Stettin on May 2, 1729

"In the year 1744 she went to Russia to marry Peter III. At the age of fourteen, she made the threefold resolution, to please her consort, Elizabeth, and the Nation.

"She neglected nothing in order to succeed in this.

"Eighteen years of boredom and solitude caused her to read many books.

"When she ascended the throne of Russia, she wished to do good and tried to bring happiness, freedom and prosperity to her subjects.

"She forgave easily and hated no one.

"She was good-natured, easy-going; was of a cheerful temperament, republican sentiments, and a kind heart.

"She had friends.

"Work came easy to her; she loved sociability and the arts."

"Granado" Five-piece Tea Set $450.00. With Tray $850.00.

Your Daughter's "FAMILY SILVER"

PERHAPS the nicest custom of modern times is the parental gift of Sterling tableware to the daughter about to become a bride. In the gleaming beauty of that imperishable remembrance lies a constant reflection of the love and hope of the dearest friends she has ever known.

Most worthy to carry so eloquent a message are the several patterns in "TREASURE" Solid Silver. Smartly designed in the best accepted decorative styles, exquisitely wrought by silversmiths who respect the traditions of an age-old art, each pattern is eminently qualified to serve as a constant reminder of your love and esteem . . . to become, in time, the "family silver" of future generations.

There is a jeweler nearby who will gladly show you "TREASURE" patterns and tell you about lovely "TREASURE" Sets ranging from $75 to $2,800. He will also explain how "TREASURE" Solid Silver may now be purchased out of income under the Sterling Silversmiths Guild Purchase Plan, enabling you to obtain the most complete set without undue financial strain.

ROGERS, LUNT & BOWLEN CO · *Silversmiths*

Creators of Distinctive Tableware

GREENFIELD - - - - MASSACHUSETTS

Member of the Sterling Silversmiths Guild of America

Upon request, we will gladly send complimentary brochures of any patterns shown above: The Mary II, *the* William and Mary, *the* Early American *and the* Adam Style. *A beautiful descriptive brochure on the* Granado *pattern will be sent upon receipt of 20c in stamps or coin.*

A 26-piece set of "Granado" Sterling Silver Tableware, consisting of six each, Dessert Forks, Dessert Knives, Tea Spoons and Salad Forks, and a Butter Knife and Sugar Spoon . . . $74.50.

"Treasure" Solid Silver

STERLING 925/1000 FINE

Paris originates — a new charm . . . A charm which even Fashion, dominant arbiter that she is, can never out-mode.

It is more alluring than youth; more enticing than chic; more intriguing than wit. It is the charm that brings remembrance!

Gardenia Sauvage speaks to the heart and woos Remembrance. It is Ciro's newest perfume...a revelation even to those who know and love the gardenia. For it embodies the poignancy and elusive power of the *wild* flower itself.

Gardenia Sauvage engraves the image of its wearer on the minds of those she meets—and those she loves. It's a scent that lingers on, with haunting enchantment, forever whispering its message — "Remember Me!"

GARDENIA SAUVAGE DE CIRO

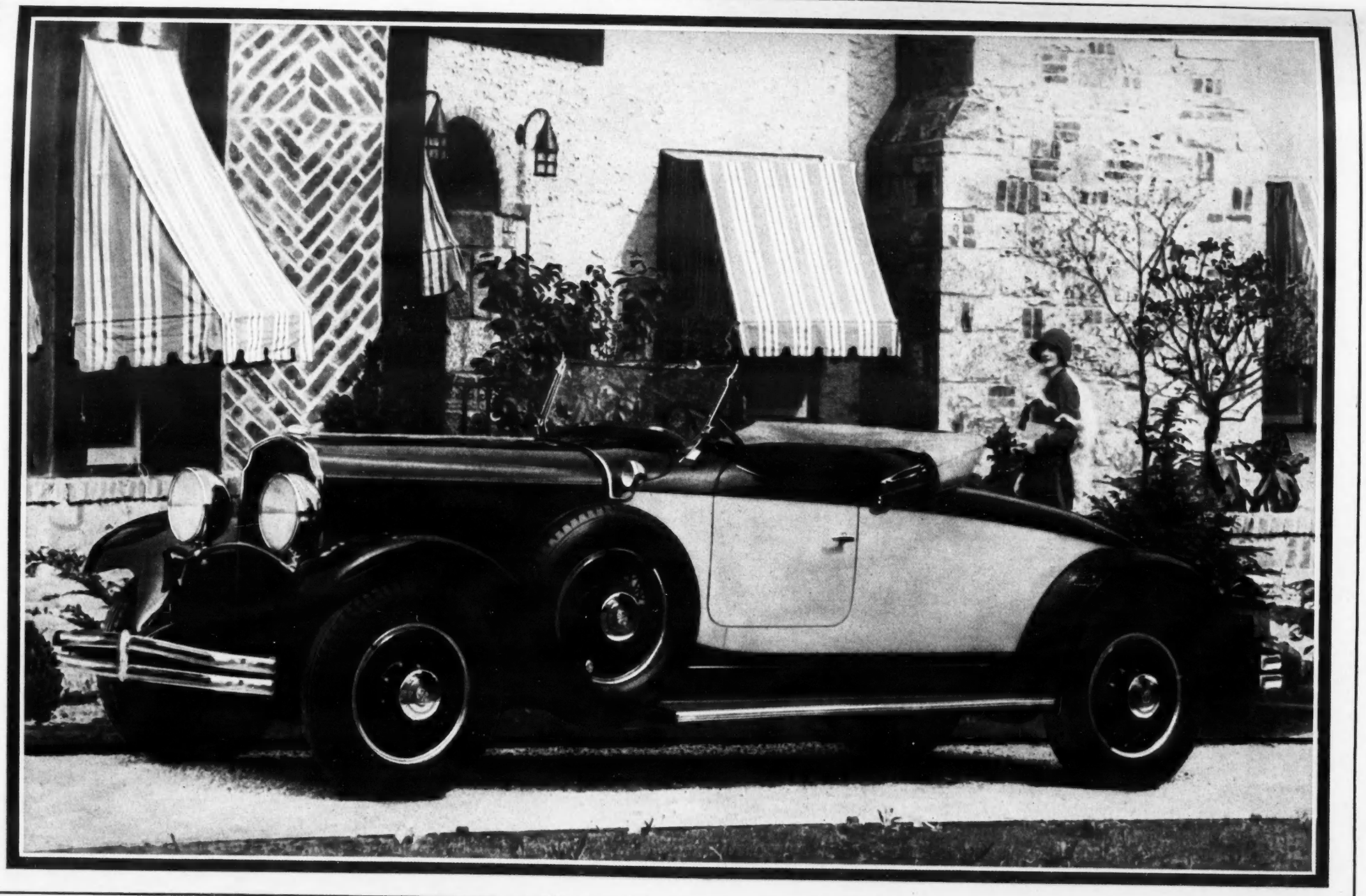
Ciro Products are distributed thruout the world—only in packages made and sealed in France—identical with those you would buy in Ciro's Paris Salon, no. 20 Rue de la Paix (New York: 565 Fifth Ave.)

DOUX JASMIN

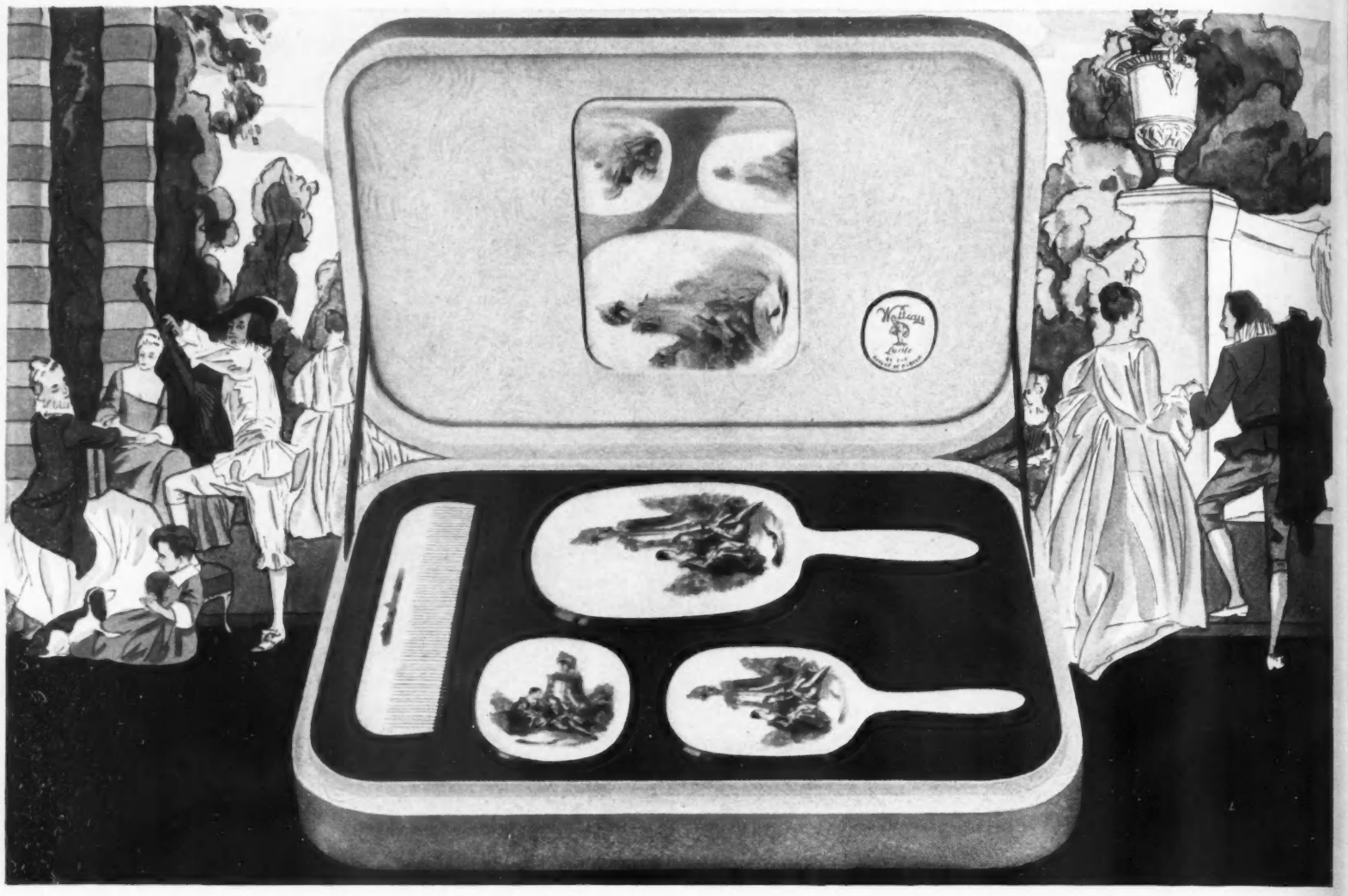
A perfume gay as Springtime . . . memorable as the fragrant flower itself. Available in extract; toilet water; talc; body powder and sachet. Also exquisite Face Powder in fashion-toned *Apritan* shade for sun-tanned complexions.

CHEVALIER DE LA NUIT

The "Knight of the Night" —a strangely compelling scent, like the sensuous fragrance of the dark. It is the very breath of romance . . . a romance that can never be forgotten . .



From Actual Color Photograph of New Chrysler Imperial Roadster, $2895, f. o. b. factory *(wire wheels extra)*



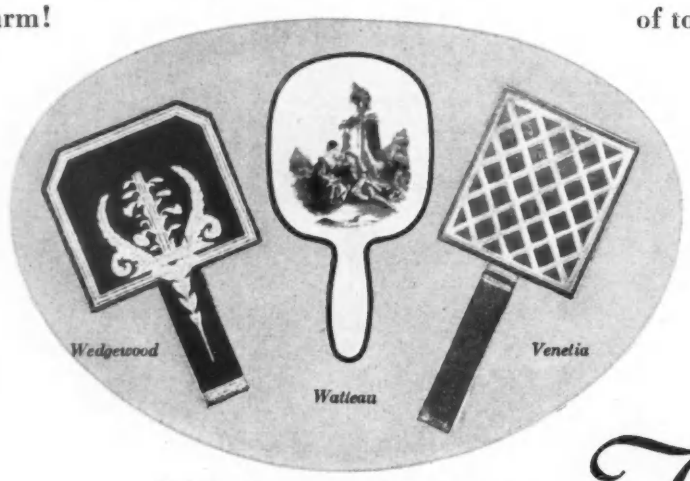
Four-piece Watteau set in the new box, which may be kept right on the dressing table! This charming design uses a famous XVIII century motif with a simplicity of treatment that is truly "Modern." In a rich combination of Burgundy and Cream.

Fashion has made them her very own . . .

these lovely du Pont accessories created for modern boudoirs

THE modern boudoir is a colorful place, unmistakably stamped with its owner's own charm! Feminine, individual, as the Mode demands.

That is why smart women have so eagerly welcomed the new Lucite* and Pyralin* Accessories. Here they find exquisite designs and colors to meet every decorative need—a skilful combination of the classic beauty of the past and the lovely simplicity of line and treatment that is distinctly modern, unmistakably of today.



Ask to see these new du Pont accessories in your favorite store and judge for yourself how truly lovely they are. Find the set that harmonizes best with *your* boudoir and begin at once to enjoy its beauty and its service.

*Look for the name stamped on every article

Lucite DU PONT REG. U. S. PAT. OFF. *Pyralin*

Lucite or Pyralin Sets May be Purchased from $10. to $100.

DU PONT ACCESSORIES FOR THE BOUDOIR

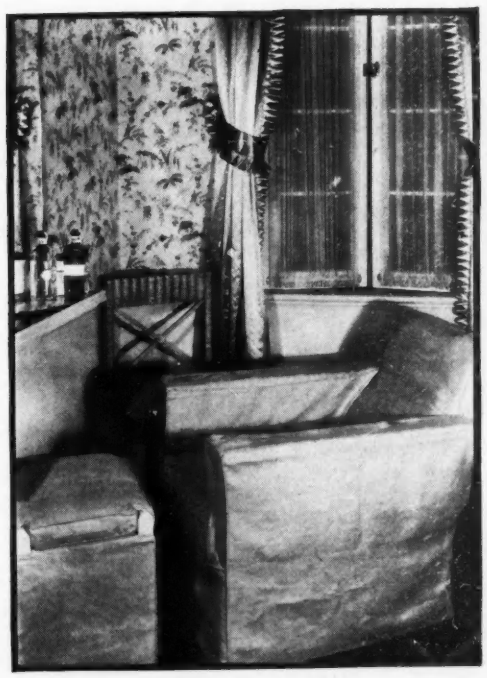
"HERE DWELLS YOUTH"

AMERICA'S MOST FAMOUS INSTITUTE OF BEAUTY

. . . opens its new salon

PRIMROSE HOUSE now welcomes its patrons at the new salon at 595 Fifth Avenue, New York City. Here an eminent international decorator has created an entirely new note in salon treatment, and through its quiet atmosphere Primrose House breathes the spirit of beauty and youth.

Created originally for a group of prominent society women, grown dissatisfied with ordinary results obtained from ordinary preparations and treatments, Primrose House has brought new loveliness to thousands of women by its noted Face Molding Treatments and scientifically prepared preparations . . . And so effective are the marvelous Primrose Preparations, that they now are famous wherever beautiful women go. They may be obtained at all leading drug and department stores.



One of the treatment rooms in the charming new Primrose House Salon where skilled fingers invoke your loveliness.

McCutcheon's

FIFTH AVE. AT 49TH STREET NEW YORK, N. Y.

Reg. U.S. Pat. Off.

SUIT of flecked Tweed in the semi-formal style that is smart for any daytime occasion. Crepe Satin blouse which matches the lining of the seven-eighths coat may be worn over blouse or tuck-in. In brown Tweed with beige blouse, in blue with gray or in green with eggshell. Sizes 13—15—17, $69.50. Off-the-face Hat, $12.50. Hosiery in the new "Vellum," (a deep Beige) $1.95 a pair. "Gazelda" Gloves to match the hosiery, $3.95 a pair. Write to Department 18.

WHAT THEY READ

(Continued from page 154)

power with which to conquer Europe. Without him, the Huns would probably have amounted to no more than a continual threat and nuisance on the edges of the Roman Empire, West and East, quite manageable by the devices of Roman diplomacy. But Attila shortly exacted of the Huns and some of the German tribes a unified fealty, assembled a vast army, and, when he had thoroughly set his own house in order, set out to spoliate Rome. The battle of Chalons stopped him that time. And that was the work of Aetius, "last of the Romans," and the convention of organized Roman warfare. Attila twice withdrew from invading Constantinople and checked one invasion of Rome. And that was the mysterious authority that the name of Rome, the power of the legions as an institution gritted into the blood of all barbarians, still exerted. And the final invasion of Italy fell short of Rome. And that was Pope Leo, whose conversation with Attila on the bank of the Mincius River will never now be filled in, but who sent the Huns back to the steppes. Thus, there were other barbarians who wreaked far worse vengeance on Rome itself, Alaric for one.

Physically, Attila was a rather short, squat, muscular, and energetic Asiatic. He had a considerable will and a preference for gaining his ends by trickery and diplomacy rather than by extravagant force. The legend of his name conveys a simple shudder of atavistic terror. Indeed, the ancestors of most Europeans and Americans living today felt the physical impact of that scourge. But, in practice, Attila unloosed his horde only when violence was the only available strategy. Even more than most conquerors, he failed. Rome was never his. And it required but a month or so after his death to shatter his kingdom into its natural component parts. The real heroes of his story are Aetius and the name of Rome. Generations of omnipotence had made the very name of Rome a fabulously potent sesame. Even Attila, who knew that Rome was weak and corrupt, could not throw off that superstition. Rome was a religion whose invisible angels could be expected to take vengeance on its heretics. And Aetius, the archetype of the responsible, pragmatic-minded, honourable man whose one weak-mindedness was his unaccountable loyalty to the Idea of Rome, not to any particular dynasty or to its citizens, who accepted every humiliation from the bloodsuckers who occupied its high offices and saved it time and again. He somehow spreads about him a little decent silence in history, a moment of melancholy disenchantment and unflinching fealty, as he sits on his stool after the battle of Chalons and watches the Mongol host vanish toward the East. One plain man, who does his job and deals with things as they are. And behind him, Rome gibbers to its collapse.

MISSISSIPPI NEGROES

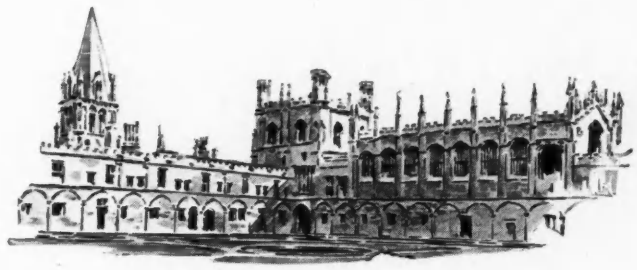
A GREAT many people have already discovered Roark Bradford for themselves, and we can only do a belated and unnecessary service here. There is no pleasanter and more satisfying dispenser of fiction writing today. He has rendered the idiom and superstitions and folk life of the negroes of the lower Mississippi basin into a delightful and authentic prose. Last year, his "Ol' Man Adam an' His Chillun," a retelling of some Old Testament stories toned up for negro consumption, was published. The book made Mr. Bradford's reputation, and there must be thousands of homes where this version of Scripture is still being read aloud. The stories of Samson, Strong Boy, of the creation of the world, of Old Man Job, the twisting into known plantation phenomena of otherwise incomprehensible tales of Hebrew mythology, the lazy and practical black first men, the obviously black god—all this is thoroughly charming and richly amusing material. There is so little folk humour of this kind that Mr. Bradford's contributions are triply welcome. His vein is as rich as the memorable Mr. Dooley's. Now comes his full-length novel treating of the same material: "THIS SIDE OF JORDAN" (*Harper and Brothers*). It is not so directly comic as its predecessor, it is perhaps quieter and more leisurely, but it is eminently worth reading. It pictures the negro quarters on a plantation, the institutions of birth and religion and mating. It has its hero and heroine and villainess. Everything comes out more or less happily, in spite of the flood that breaks up the smooth and interminable flow of life on the plantation. The river witch eats under the levee and fulfils the prophecy of old Aunt Crip.

MISCELLANY

"THE MANSIONS OF PHILOSOPHY," by Will Durant (*Simon and Schuster*), is another philosophical catch-all designed by the facile posturer to make the masses think they're moving on the same intellectual levels with the Great Thinkers. Categorical philosophies have been getting out of date for a couple of centuries, and it is all that is needed to sink them for "Dr." Durant to come along with his insulting snobbism. The products of the great and sincere thinkers are gradually, thanks to Dr. Durant, sinking down through successive levels at each of which they receive the devout lip-service of the converts and pass on out of sight. It is rather a sad sight, this, the phenomenon of the scavenger assembling the remains and presenting them in as tasty a form as possible.

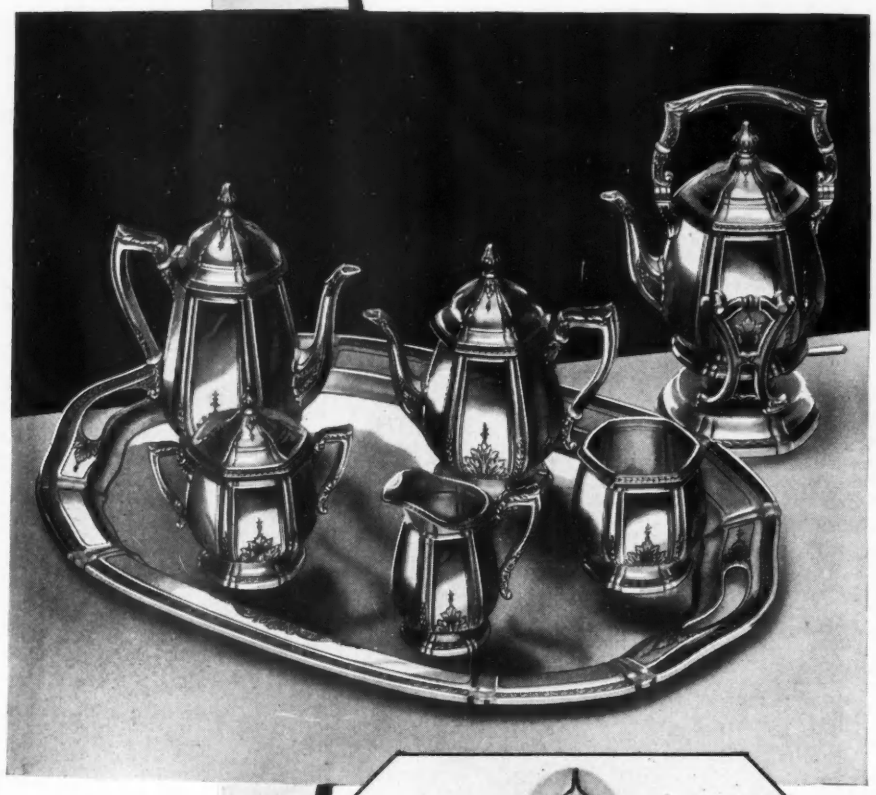
D. C.

"BUYING ANTIQUE AND MODERN FURNITURE IN PARIS" and "A GUIDE TO THE RESTAURANTS OF PARIS" (*Robert M. McBride and Company*) are two pleasant little volumes, the joint effort of two ladies, Thérèse and Louise Bonney. They know their way around that much written-up city, they have a nice taste in furniture, and, judging from their rhapsodies on food, they exemplify that excellent French proverb, so consoling and inspiring in this day of Hollywood and other diets, *'Il faut que les femmes soient coquettes et gourmandes.*" It is unfortunate that their work should have been done in such an amateurish manner in spots. However, their enthusiasm and their knowledge are genuine, and even those to whom Paris is an open book may learn an address or two worth having. In the "Guide to the Restaurants," much interesting gossip is given about certain favourite restaurants while others—and that holy temple of gastronomy called Voisin is one—are treated in a surprisingly casual fashion. The menus given by maîtres d'hôtel are a tantalizing delight. The guide to buying furniture is better handled, and the authors are due a vote of thanks for their discussion of the modern decorators and designers. Whether one is hunting for antiques or buying good modern pieces, this book should be of great assistance. M. C. H.



The OXFORD pattern

was designed for homes of true distinction

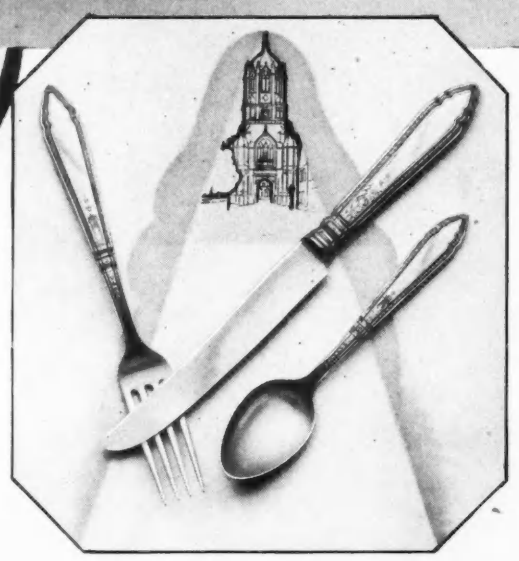


No. 1025C

Coffee Pot	$215.00
Tea Pot	200.00
Sugar Bowl	130.00
Cream Pitcher	110.00
Waste Bowl	95.00
5 Piece Tea Service, listed above	750.00
No. 1025C—*Kettle*	$400.00
No. 1025C—*Waiter*	550.00

	Set of six
TEA SPOONS	$13.50
DESSERT FORKS	22.50
DESSERT KNIVES	21.00

with stainless Mirrorstele blades, new French shape.



. . . Imagine the beauty of your table, with sterling silver in the Oxford design! It has the inherent worth and lasting quality always associated with the thought of precious things.

THE soft gleam of sterling silver was never lovelier than it now appears in the Oxford tea service — the Oxford design, inspired by the noble windows of Christchurch Cathedral . . . Note the exquisite modelling of these silver pieces. They have the painstaking workmanship, substantial weight, and lasting value characteristic of Reed & Barton silver for more than a century . . . Truly, a silver service to delight its owner for all the years to come! Ask your jeweler to show you the Oxford service, made in all the required pieces for every table appointment.

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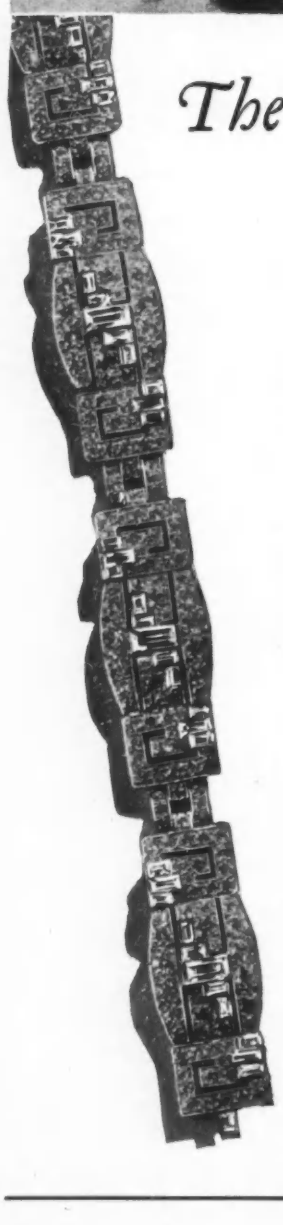
STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE

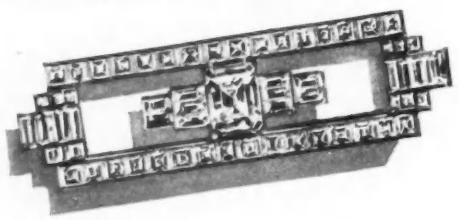


The DIAMOND

. . . Empress of Jewels

Diamond jewelry of severe but regal magnificence is the preference of the sophisticated woman. The baguette diamond with its keen, aristocratic lines and clear, icy brilliance is predominant in smart jeweled creations.

Representative of the patrician beauty of jeweled masterpieces by Brand-Chatillon is this bracelet containing 285 large and small baguette and round diamonds—$5400 . . . and the brooch of 64 small baguette and emerald cut diamonds with center diamond weighing 2.12 carats—$5000.



THE BRAND CHATILLON CORPORATION

Savoy-Plaza

775 FIFTH AVENUE, NEW YORK

中國食譜

CHINESE RECIPES FOR THE AMERICAN HOSTESS

BY NELLIE CHOY WONG

CHINESE food is not so complicated as one might imagine. Nor is it so difficult to prepare if good Chinese recipes can be obtained.

In old China, one should never use bread, coffee, beef, or any dairy products when serving a meal strictly Chinese in character. The ancient belief that the cow was sacred is to-day disregarded for economic reasons and because of the number of Europeans living in China who prefer beef to pork. But the Chinese themselves still consider pork and fowl the proper meats for their meals, rice takes the place of bread, and tea is the universal beverage of China. Instead of butter, the oils of sesame-seeds and peanuts are customarily used.

Another interesting fact worthy of notice is that the old-school hostess never went into a kitchen, unless she was of the coolie class; otherwise, she was considered as "losing her face." Whenever she had to entertain, all she needed to do was to inform the Number One Boy (general housekeeper) as to the number of guests she expected for dinner and the amount of money she intended to spend. The Number One Boy consulted with the cook, and a menu was written out for the mistress's approval. When that was over, her worry ceased.

When it was time for the guests to arrive, the gatekeeper announced their coming by a loud shout. The coolie opened the door while the Number One Boy, efficiently and without hurry or confusion, took the wraps of the guests. As soon as all the guests had assembled, they were escorted to the dining-room, where a perfect table was set. Every one talked at once, while the Number One Boy in a blue gown passed hors-d'œuvres of all the Chinese spiced and seasoned relishes that were ever concocted.

Then, the real dinner began. The most elaborate boneless duck—steamed for twenty-four hours and stuffed with lotus seeds, almonds, and mushrooms—, walnut chicken, ham cured in honey, pickled fish, wined eggs, and forty or more delicious dishes followed with perfect service. The guests ate for hours until they were at last obliged to call for the flag of truce.

In olden times, the wives were not included in the banquets and feasts of their husbands, nor were they admitted into the same institutions of learning as the brothers and husbands. But time has changed. The ladies of China are now given equal chances for education, as well as equality in social position. They sit at the same table with their husbands when entertaining men guests, and their presence adds a charming grace. Too, they have proved most satisfactorily their capability to bear responsibility with enviable ease.

With this new spirit of China, the Chinese woman no longer regards the old code of "losing her face." She not only goes into the kitchen to give orders to the chef, but she actually learns how to prepare delightful and palatable dishes.

To-day, the Chinese hostess is no different from her Occidental sister, for, though she has a selection of two hundred or more dishes to choose from, she is always looking for something new and interesting to set before her honourable guests.

In this new spirit of China, many American products and American menus have been adopted in the Chinese homes. Innumerable Chinese households nowadays are serving a breakfast of toast and coffee and soft-boiled eggs. The Chinese chef has invented a dozen or more ways of using bread in Chinese cookery. This new adoption of American products in Chinese menus makes it easy as well as interesting for our American hostess to serve Chinese meals in her own home.

Many of the Chinese vegetables and spices can be obtained at Chinese grocery stores or chop-suey places. Since Chinese products are obtainable, it may be an interesting novelty for our American hostess to give a Chinese luncheon, tea, or dinner.

(Continued on page 174)

To create youth and skin health you must —

pour new life into your skin

Through Madame Bertie's remarkable

absorption method.

The facial preparations of this eminent French Dermatologist have been for fifteen years the by-word of international beauties of two continents. Lait d'Œsype, for example, will revitalize your skin into a new youthful elasticity. Lait d'Œsype 300 grammes $5.00 and 105 grammes $2.00.

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In all styles and in all shades
to match your gown or hosiery.

DAVID & BLUM
INCORPORATED
84 MADISON AVE., NEW YORK

CHINESE RECIPES FOR THE AMERICAN HOSTESS

(Continued from page 172)

A CHINESE BRIDGE LUNCHEON

Course One—Mei Li Tea
Course Two—Chinese Cabbage Soup
Course Three—Fried Shrimps with Cubed Toast
Course Four—Almond Chow Mein
Course Five—Chinese Peanut Candies
Course Six—Lichi Nuts
Course Seven—Candied Ginger

At a real Chinese meal, the desert comes first, the candied ginger, lichi nuts, and peanut candies are placed upon the table as a part of the table decoration. As soon as a guest arrives, tea is served immediately. When the guests sit down at the table in the dining-room, the sweetmeats are passed, and every one eats the candied sweets while the real meal is being cooked.

The food may be brought to the table, one dish at a time. Before setting the food on the table, however, a large plate and a small bowl should have been placed at each place. The hostess takes the bowl and serves the soup to each guest, and, when the guests have finished, the soup bowl is removed. The other courses of the meal are served on the plate. Fried shrimps with cubed toast and almond chow mein may be served at the same time.

After these courses, hot tea should be served with the sweetmeats. To make the meal truly Chinese, one should pass around hot towels instead of finger-bowls. Each towel should be soaked in hot water to which a few drops of perfume are added.

CABBAGE SOUP

1 Large Head of Cabbage
½ Pound of Beef or Pork
4 Water Chestnuts
6 Mushrooms
1 Small Piece of Ginger

The cabbage should be washed and cut into small pieces, and the ginger chopped very fine. The meat, sliced into small pieces, is fried with the cabbage and ginger in a hot frying-pan that has been greased with lard or vegetable oil. The mushrooms and the water chestnuts, also chopped into small pieces, are then added, as well as six cupfuls of water. This mixture is cooked for five minutes and then seasoned with salt, pepper, and soy-bean sauce.

SHRIMPS AND TOAST

1 Pound of Small Fresh Shrimps, Shelled
½ Pound of Thinly Sliced Toast
½ Pound of Water Chestnuts
1 Small Piece of Ginger
Pepper, Salt, and Soy bean Sauce

Slices of bread should be toasted, buttered, and cut into small cubes. Shrimps are fried in a red-hot frying-pan, with very little vegetable oil or lard used to grease the pan. As soon as the shrimps turn red, they are removed from the pan. Water chestnuts, which have been boiled a little, are fried and cut into cubes, and the shrimps and a little finely chopped ginger are added, seasoning to taste with pepper, salt, and soy-bean sauce. The cubes of toast are added to the cooked shrimps, and the mixture is stirred well before serving.

ALMOND CHOW MEIN

1 Pound of Noodles
¼ Pound of Mushrooms
¼ Pound of Bamboo Shoots
¼ Pound of Water Chestnuts
⅛ Cupful of Thinly Sliced Chicken Meat
⅛ Cupful of Thinly Sliced Cooked Ham
2 Fried Eggs
½ Cupful of Roasted Almonds

The raw noodles are dropped into a pot of boiling water, a little salt is added, and the noodles are boiled for five minutes. Then, the noodles are drained, and cold water is run over them. After the noodles are thoroughly dry (in about half an hour), they are dropped into deep fat such as one would use for doughnuts. They are then taken out quickly, and the fat is drained off on brown paper. The mushrooms, bamboo shoots, and water chestnuts are fried in a clean, greased frying-pan until tender, and then seasoned with salt, pepper, soy-bean sauce, and ginger to taste. The

(Continued on page 178)

Your *Everyday* Facial Expressions *Wrinkle* youth away

Marie Earle's Treatment is the Key to a silken skin

Has it ever occurred to you that it is not weather alone that ages your skin?

Your face constantly mirrors your emotions in expressions that cause deep wrinkle-lines. A worried thought is reflected in creases at the mouth. Arching the brows causes lines in the forehead. A glance of surprise, a fretful look, the many smiles, all of our oft-repeated expressions weave fine lines that wrinkle unprotected youth away.

And now, to keep your skin young, the contours firm, so that your everyday facial expressions cease to leave their daily traces Marie Earle has perfected an exclusive Basic Beauty Treatment. The three following preparations are all that you require:

Marie Earle's Essential Cream, richer, purer, accomplishes what it usually takes two creams to do—cleanses and nourishes perfectly. Made with the finest vegetable oils, it clears, freshens, and softens the skin. Her Cucumber Emulsion, light as sea foam, insures deeper tissue nourishment, keeps the skin fair. To finish, you close the pores and tone with the Marie Earle lotion for your type of skin. Faithfulness to this brief Basic Treatment is the key to a silken skin. If you would have yours so smooth, so supple that your own facial expressions take no wrinkle-toll, begin to use the Marie Earle preparations today.

Made with understanding care from exclusive formulæ, the prices of the Marie Earle preparations are no more than one would expect for such luxurious effectiveness. The wonderful Essential Cream, $1.90—Cucumber Emulsion, $2.90—and the Toning Lotion, $1.00—give you the Basic Beauty Treatment. Marie Earle's new book, "Understanding Your Skin", reveals her beauty-stroking methods that keep the skin unlined. Send the coupon for your complimentary copy.

Marie Earle Preparations for Special Conditions

Liquid Bleach: To remove tan, freckles and blemishes. $4.

Acne Lotion: For acne, blackheads and relaxed pores. $2.25.

Special Healing Lotion: For eruptions, blotches, cold sores, insect bites. $2.25.

Stimulating Oil: Firms muscles, stimulates sallow skins. $3.75.

Pore Contractor: To stimulate and refine coarse enlarged pores. $2.

The Reducer: Reduces fatty tissues of face, neck, back or bust. $4.75.

Fattening Cream: To develop contours and correct emaciated tissues. $2.90.

Hand Cream: Keeps hands and cuticle soft and smooth. $1.50.

Special Nourishing Oil: Softens roughened skin of face and body; delightful after the bath. $1.75.

Face Powder: New, exquisite, blended to meet the requirements of the modern woman. Six becoming shades. $1.75, $3.25.

MARIE EARLE, Inc., 660 Fifth Ave., New York
Kindly forward gratis, copy of your new book
"Understanding Your Skin"

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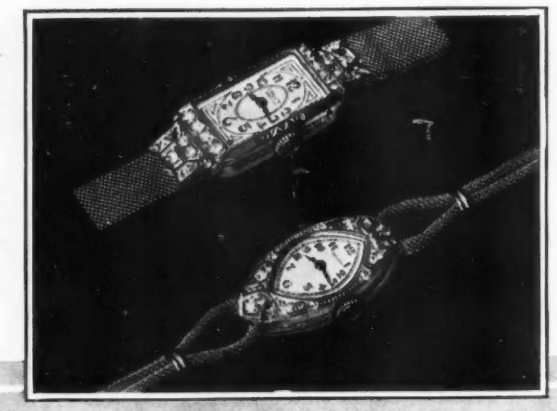
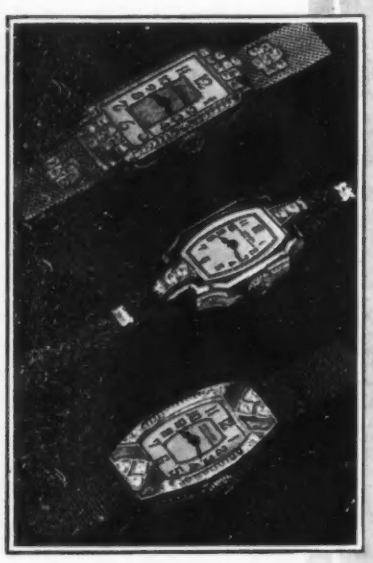
Two of the very newest conceptions in la Mode du Bijou! Design 768 *achieves the smart diamond bracelet effect, setting diamonds at ends of the gold mesh band.* 18 *diamonds.* $300

Most original, this cord of solid gold, looped through the ends of the new marquise-shaped case. 10 *diamonds encrust the bezel. Design* 769. $250





In design 329 *the true modern touch lies in the parallel arrangement of diamonds. Repetition of this motif in the smart mesh band makes watch and bracelet one unit.* 32 *diamonds.* $375

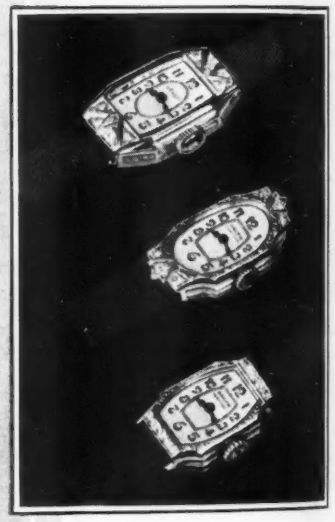
The contrast in inlaid black enamel enhances the brilliance of 6 *diamonds in design* 770. *Inspired, too, is the black silk cord with gold fittings!* $200

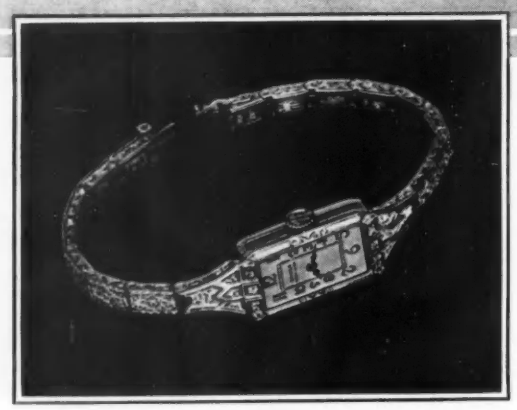
Bold color contrast enters into design 304 *with* 4 *large cabochon green onyx surrounded with* 14 *diamonds.* $325

In design 771, *an ingenious placing of the diamonds makes a brilliant ensemble.* 8 *diamonds.* $150

In design 256, *a single diamond at each end of the bezel is given prominence.* 6 *diamonds.* $135

Simpler in feeling is design 160, *with parallel rows of diamonds—*10 *in all.* $160. *Examples of the great variety of Gruen diamond-set watches ranging from* $10,000 *to* $60





Treatment of watch and bracelet as a single ornament! So la Mode du Bijou finds expression in design 328. 18 *diamonds.* $285

GRUEN
MODE du BIJOU
WATCHES

DIAMOND SET – *Offered now by Your Gruen Jeweler* ,,,

Far off, indeed, seem our old ideas of jeweled design when compared with the Gruen diamond set wrist watches pictured here!

Interpreting *la Mode du Bijou*—today's very newest vogue—these watches are conceived at style centers of two continents. Paris and Fifth Avenue collaborate in their creation!

And Gruen Workshops both in Europe and America have united to produce them.

To bring them to the Gruen jeweler who is located in your own favorite shopping center.

At this jeweler's store, one of the best in your community, you can see them now!

His reputation, together with the Gruen name, is a splendid assurance that the diamonds are of unquestioned value. And the cases, built to the high traditional Guild standards, amply protect the fine Gruen movements.

This emblem is displayed only by jewelers of high business character, qualified members of the Gruen Guild

When you call, ask him for the Gruen *Mode du Bijou* book, containing important information about diamond watches. Or write for it, to

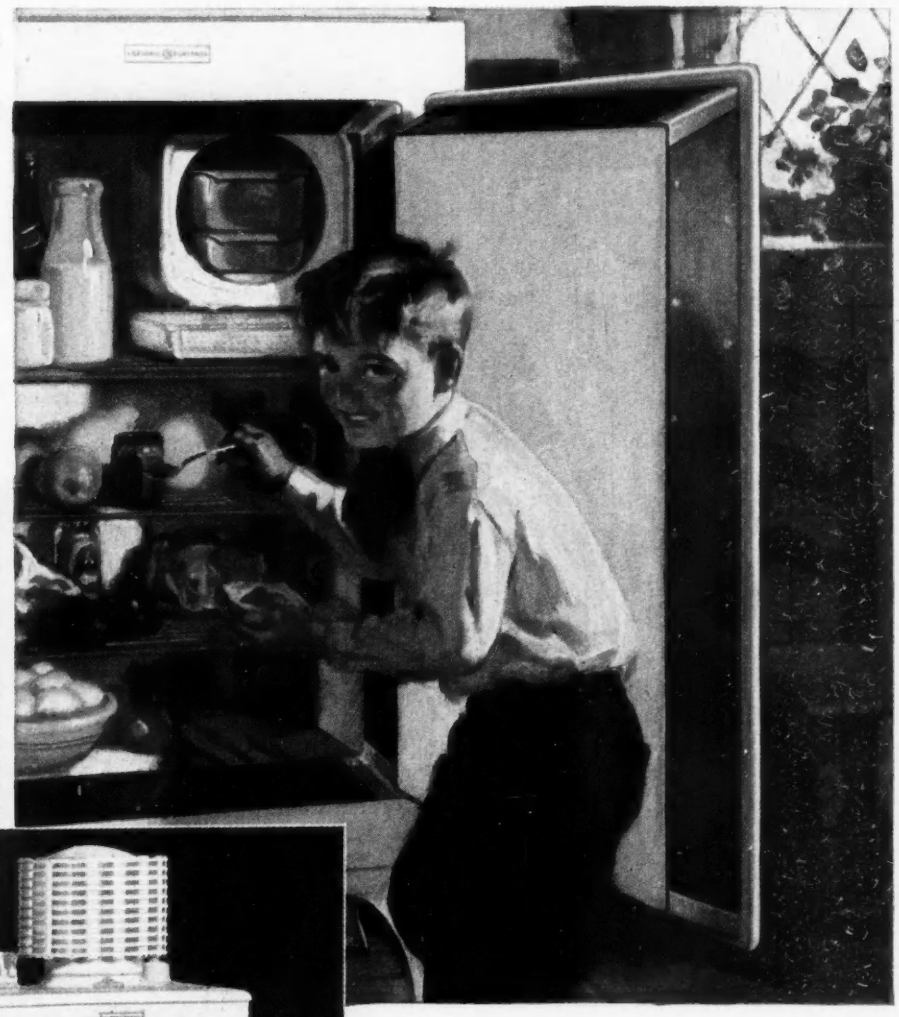
GRUEN WATCH MAKERS GUILD
TIME HILL, CINCINNATI, U.S.A.

Paris New York Los Angeles
Toronto Berlin Biel Geneva

Engaged in the art of making fine watches for more than half a century

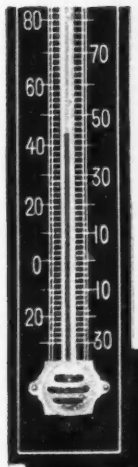
The food he eats is the man he'll be !

Guard his food by safe *refrigeration—keep it below 50° always*



A CUT finger brought tearfully to you for first-aid. The busy sound of small feet clumping down the stairs. A tousled head and one bright eye peeping from the bed clothes. He seems so little now—but the years hurry by.

What will he be like when he grows up? Will he be tall and strong? Will he be kind and brave? Will he be—happy? So much of his future depends upon the food he eats. For, good food builds good health—and health is the foundation of a successful life!



Nothing can give you greater assurance that his food will be wholesome and healthful than a General Electric Refrigerator. Quietly and faithfully day and night this refrigerator automatically keeps food safely below 50 degrees, the temperature which medical authorities agree to be the danger point. At even slightly higher temperatures, bacteria thrive, germs multiply, food becomes unwholesome—often dangerous.

Vital Superiorities

The General Electric Refrigerator possesses many vital points of superiority. Its mechanism, hermetically sealed in a steel casing is placed on top of the cabinet, allowing maximum storage space for food. It is extremely simple and quiet in operation, dust-proof—never needs oiling. An easily accessible freezing regulator enables you to control freezing as you desire. In addition, it has an all-steel cabinet, warp-proof, rust-proof, sturdy and sanitary.

We shall gladly send you a free copy of Dr. Royal S. Copeland's book on Refrigeration and Health. Address Sec. V-10, Electric Refrigeration Dept., General Electric Company, Hanna Building, Cleveland, Ohio.

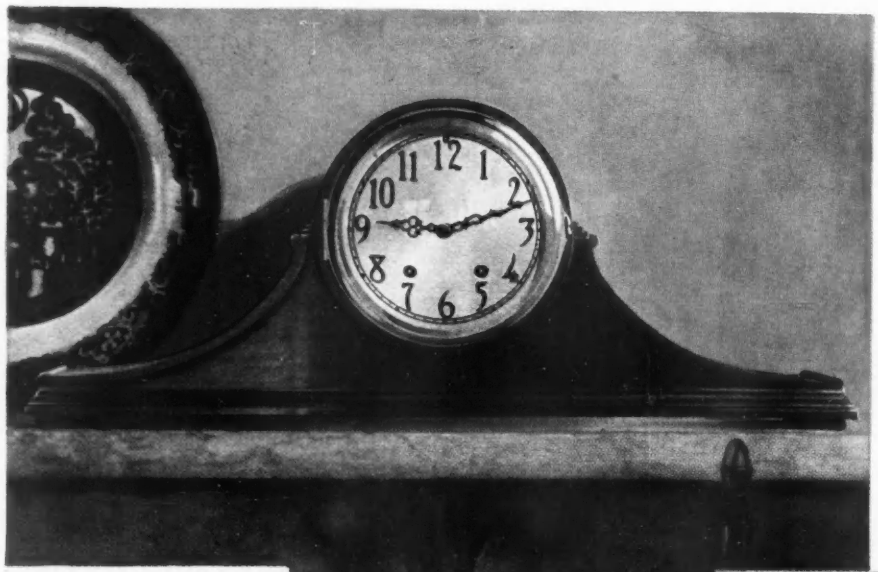
Consider this performance record before you buy a refrigerator

More than 350,000 American homes are enjoying the convenience, economy and the health-guarding service of General Electric Refrigerators. And not one owner has ever spent a single dollar for repairs or service. This is a record in the industry. No wonder General Electric users are proud of their refrigerators and consider them the very best of investments.

GENERAL ELECTRIC

ALL-STEEL REFRIGERATOR

CLOCKS WITH A LINEAGE



An ideal gift clock! TAMBOUR No. 12 *strikes the hour and half hour. 7½ inches high. Mahogany. $35.00. Electric No. 22 is the same design in walnut with electric movement, $37.50.*

Made by the direct descendants of America's famous pioneer clock maker

The famous designs of Seth Thomas, pioneer American clock maker, live because they bear the touch of genius.

Original shelf and banjo clocks made more than a century ago by Seth Thomas, the founder, can now be had only as priceless antiques. But in the same old Connecticut town formerly known as Plymouth Hollow, now Thomaston, in honor of the founder of this business, perfect replicas of these century-old clocks are now made. Today modern designs that carry on the fine traditions of his distinguished work are being produced by his direct descendants.

Every Seth Thomas clock is made with minute attention to each smallest detail of workmanship. Skilled workmen adjust the movement of these exquisite timepieces with practiced care and precision. That is why every Seth Thomas clock fulfills its century-old reputation for accuracy.

Nothing makes a more perfect gift than these clocks which so happily combine beauty and utility. Like all things of intrinsic worth and authentic lineage, they will be cherished for years to come. Write for FREE BOOKLET showing other Seth Thomas styles. Seth Thomas Clock Company, 19 West 44th Street, New York City.

In larger cities our dealers are listed in classified telephone directories under Seth Thomas.

Prices slightly higher in Far West and Canada.

Its eight-day automatic alarm movement makes STANDISH *an especially desirable bedroom clock. Quaintly decorated dial. Mahogany, 8½ inches high. $17.50.*

BANJO No. 5 *has painted panels. 30 inches long. $22.50.* BANJO No. 8 *is similar in pattern. Hour and half hour strike. $27.50.*

POMFRET'S *simplicity and quiet dignity bespeak its Colonial ancestry. Rich mahogany case with panels of contrasting wood. 19½ inches high. $22.50.*

A perfect gift! ELECTRIC No. 1, *inlaid mahogany, 6¼ inches high. $20.00.* COMO, *similar in design, spring wound—$10.00.*

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You who are young—

Your Road to Beauty is so Easy!

In your Teens . .

WHERE there is youth, there is beauty. Even though the beauty be hidden, it can quickly be revealed.

Even when the features are far from perfect, a dazzling complexion will make up for all deficiencies. No young woman with a perfect complexion could possible be called plain.

With Youth and a glorious complexion, one may conquer one's world. And it is so simple to acquire a glorious complexion!

Perfect cleanliness—cleanliness that is more than skin-deep—cleanliness that is pore-deep—is the secret of complexion beauty. And only a cream created for the sole purpose of cleansing can give this deep, immaculate cleaning.

Such a cream is Barbara Gould's *Cleansing Cream.* Its gentle, pure, penetrating oils enter every tiny pore, surround every particle of dirt, and float it to the surface, there to be removed with soft cleansing tissues. Thus cleansed and stimulated, the skin relaxes for a few moments; then gradually the sensitive pores, relieved of all waste matter, close, leaving the skin fine, supple, and glowing. In a few weeks, a dazzling complexion!

Now comes the second cream for beauty—the *Finishing Cream.* When the pores have closed completely, leaving the skin with a fine, smooth surface, apply this new Finishing Cream. Here, at last, is a perfect finishing cream—a cream that is made with a *lotion* base.

Barbara Gould's Finishing Cream gives that smooth, velvety, flower-like finish to the skin that you desire above all else and forms a perfect base for your powder.

Now try these two creams, especially created by Barbara Gould for *you*—you will see your youth transformed into beauty—the young, soft, glowing beauty that only a dazzling complexion can give.

These are two of the four Barbara Gould Creams for the "four ages of woman."

In your Twenties . .

ALL BARBARA GOULD CREAMS $1.00 EACH

Presentation Set . . FREE

In order that you may thoroughly test the merits of Barbara Gould's products, a Presentation Set of Barbara Gould Creams will be given to anyone sending in the accompanying coupon. Simply fill in name and address and mail to Barbara Gould, Ltd., 392 Fifth Avenue, New York City.

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BARBARA GOULD Ltd.,
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Please send me, *free*, a Presentation Set of Barbara Gould's Creams.

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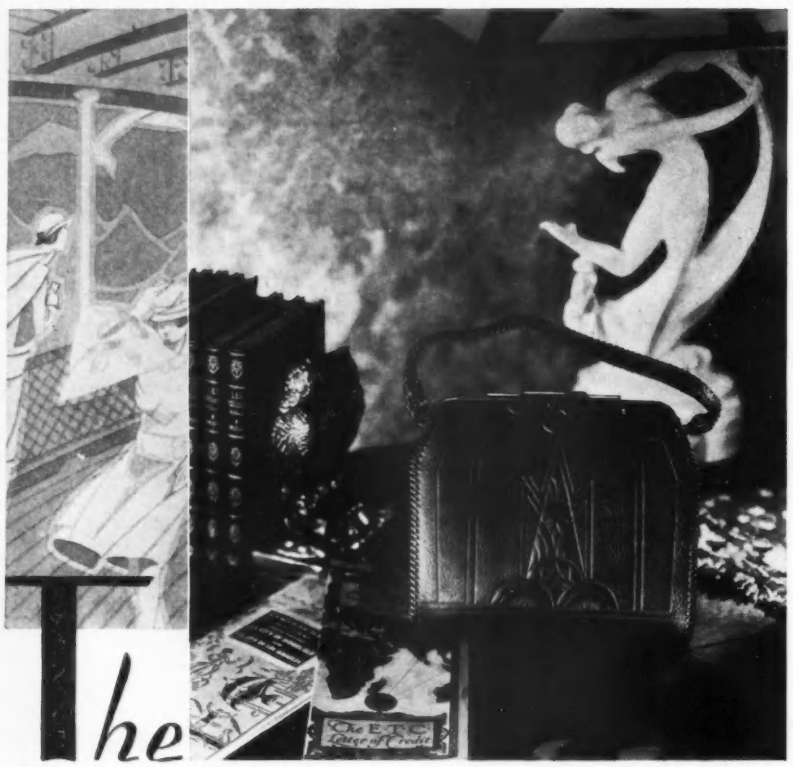

The Bag of the Month

FOR THE WOMAN WHO NEEDS ONE BAG.....

OR TWENTY..

CHOOSE this bag of the month from the Cordova display at the better stores and jewelers. It is the bag you will use most, even though you have twenty others all clamoring for your favor.

Cordova is styled beyond changing whims and fashions. It is leatherware for today, tomorrow and the years to come. In any company and with nearly every costume it is in good taste. And always remember . . . Cordova is the genuine hand tooled, hand wrought, hand laced leatherware...as different from cheap embossed imitations as an original oil is different from a lithograph. See the Cordova creations at your better dealers, or write for beautifully illustrated literature.

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Makers of Bill Books, Cigar and Cigarette Cases, Desk Sets, Photo Cases, Overnight Cases, Key Cases, and many other creations in Leather

Cordova
hand Wrought Leatherware

CHINESE RECIPES FOR THE AMERICAN HOSTESS

(Continued from page 174)

vegetables are removed from the pan, and the noodles are then fried in the same grease. Next, one should place a layer of noodles, a layer of vegetables, and a layer of chicken and ham on a large plate. Two eggs should be beaten, fried in a greased pan, sliced very fine, and spread on top of the chicken and ham. Almonds are sprinkled over the chow mein, and a trimming of parsley may be used, if desired.

CHINESE TEA

Course One—Jasmin Tea
Course Two—Shrimp Straws (instead of sandwiches)
Course Three—Sweet Potato Balls
Course Four—Preserved Ginger
Course Five—Preserved Kumquats

The preserved fruits should be provided with toothpick holders by sticking toothpicks in each fruit.

The secret of having delicious tea is in knowing how to make it, and the first requirement is to scald out a crockery teapot. A teaspoonful of tea-leaves is put into the pot, which is still warm from the scalding. Then, six cupfuls of fresh, boiling water are poured in, and the tea is allowed to steep for from three to five minutes before serving.

SHRIMP STRAWS

1 Pound of Fresh Shelled Shrimps
1 Pound of White Bread
Whites of 3 Eggs
½ Onion
½ Teaspoonful of Salt
⅛ Teaspoonful of Pepper
Small Piece of Fresh Ginger

The shelled shrimps, onion, and ginger are placed in a chopper and chopped very fine. After removing from the chopper, they are put into a large bowl, and the whites of three eggs, salt, and pepper are added, and the ingredients are beaten until stiff. Now, the mixture is spread upon thinly sliced bread, which is then cut into strips about an inch wide and four inches long and sprinkled with browned bread-crumbs. Next, the shrimp strips are placed in deep, boiling vegetable oil or lard. As soon as the bread turns golden brown, the straws are removed from the fat and placed upon a piece of paper to drain off the oil. Shrimp straws should always be served hot and fresh.

SWEET POTATO BALLS

½ Pound of Cocoanut Grated Fine
1 Cupful of Chopped Almonds
2 Teaspoonfuls of Butter
1 Cupful of Sugar
½ Pound of Mashed Sweet Potato
1 Pound of Chinese Rice-Flour

The shredded cocoanut and chopped nuts are mixed with the sugar and butter and steamed until the butter melts. The mashed sweet potatoes and rice-flour are made into a paste, rolled out thin on a board, and cut into small circles. These are filled with the cocoanut filling, shaped into small balls, fried in deep fat until golden brown, and then drained on brown paper.

CHINESE DINNER

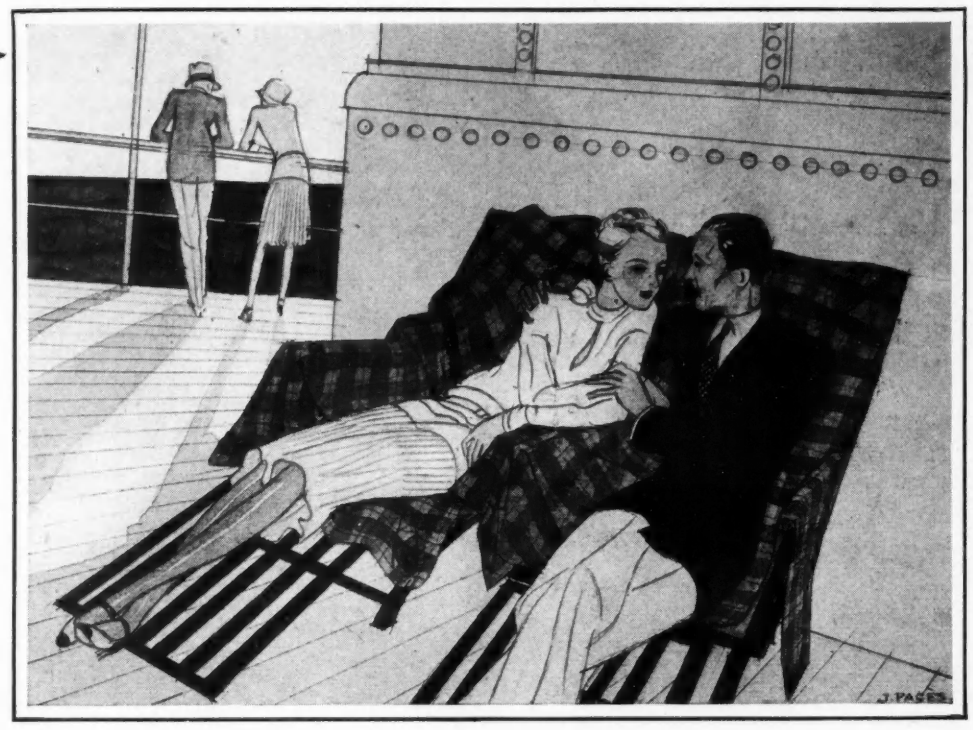
Course One—Mei Li Tea
Course Two—Egg-flowers Soup
Course Three—Sweet and Sour Fish
Course Four—Shrimps and Mushrooms
Course Five—Walnut Chicken
Course Six—Wang Shih
Course Seven—Rice

CHINESE RICE

Rice should be cooked the Chinese way in order to obtain the best result—each grain standing by itself when correctly cooked. The rice should be washed clean, and then water is added to measure one inch above the rice surface. This should come to a boil, then, turning the gas low, the rice is allowed to simmer until it is cooked dry. The lid should not be opened during cooking, and this last instruction is most important.

(Continued on page 184)

This COLD CREAM, *the new seeping type,* can radically better your skin in 2 weeks



IN just two weeks — as brief a time as that — your skin can become so much lovelier that every glance in the mirror will provide you with a thrill of delight.

It *is* wonderful — the improvement Elcaya Cold Cream so swiftly brings about, yet very understandable when you realize the structure of your skin. Underneath the skin you see today is your skin-that-is-to-be — the True-Skin. Right now, this True-Skin is as soft as an infant's cheek, as smooth as a rose petal. It can, it *should,* meet the light of day still clear and fine and lovely, but its fate depends entirely upon the care you give it.

Elcaya Cold Cream, with its special seeping quality, serves the True-Skin as ordinary creams cannot. While other creams, by their very texture, are powerless to tend tomorrow's complexion, Elcaya Cold Cream reaches deep down into the pores, cleansing the entire skin fabric and keeping soft and seductively smooth the skin that is soon to make its debut.

Tonight, start using Elcaya Cold Cream. You will notice how thoroughly it cleanses and how much fresher your skin feels. And this is only the surface indication of the good Elcaya Cold Cream does. Tomorrow — two weeks from now — next year — you will rejoice in the difference this seeping cold cream can make!

{Creme Elcaya}

ELCAYA FOUNDATION CREAM

Years ago women learned that Creme Elcaya was the one foundation for powder that did not dry the skin as do the outmoded vanishing creams. Today it is called Elcaya Foundation Cream, but its suave, pure constituency is unchanged.

It, too, seeps in and protects the True-Skin. It guards the skin against exposure and keeps it from drying out. Elcaya Foundation Cream holds your powder for hours on end and never permits the nose to shine.

Elcaya uses true floral perfumes

Unlike many creams — even some of the most expensive — Elcaya Face Creams contain the fragrance of true floral perfumes. This is just one evidence of the scrupulous care we take to insure the purity and quality to which your skin is entitled — just one reason for Elcaya's 60 cent price.

If you are 27 or more —

ELCAYA TISSUE CREAM

After 27 come the telltale wrinkles. So Elcaya has perfected a defense against the little lines around the eyes and mouth, the first faint trace of wrinkles on the neck — Elcaya Tissue Cream. Like the other Elcaya Creams, this rich and mellow cream penetrates to the True-Skin — stimulating and nourishing the impoverished or underfed tissues. It keeps the skin soft and gives it the supple quality which is always associated with youth.

A Bracing Cream

ELCAYA ASTRINGENT CREAM

Elcaya Witch Hazel Astringent Cream is invaluable against large pores and sallowness. It brings to the True-Skin the bracing astringent properties of pure witch hazel, helping to throw off impurities and to restore the fine texture of the skin.

BEGIN your use of Elcaya Face Creams today. They are obtainable at the better drug stores and beauty counters — 60¢, $1.00 and $2.00.

Or send the coupon with 10¢ for samples of Elcaya Cold Cream, Elcaya Foundation Cream (Creme Elcaya), Elcaya Witch Hazel Astringent Cream and complete booklet on proper skin care.

ELCAYA FACE CREAMS

THE ELCAYA COMPANY, Dept. E109, 191 Hudson St. New York, N.Y. (If in Canada, Address Dept. E109, 1101 St. Alexander St., Box 2054, Montreal.)

I enclose 10c for trial tubes of the 3 Elcaya Creams.

Name..... E109

Address.....

City..... *State*.....

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Complete

from Teaspoon to Fruit Knife

Sets for 2 ı 4 ı 6 ı

¶ Russell Pyro-Pearl—handles of black and pearl . . . always harmonious . . . always proper . . . stainless steel blades and tines . . . now come in complete sets—in twos, in foursomes, in sextettes. ¶ Lastingly proper . . . ever untarnishable . . . the gift practical and beautiful for others or for oneself. ¶ The cost of these sets is as follows:

Set for 2 (12 pieces) $16.80
Set for 4 (24 pieces) 32.00
Set for 6 (36 pieces) 50.00

¶ You may send for them direct—or get them from your dealer.

RUSSELL
GREEN RIVER
CUTLERY

JOHN RUSSELL CUTLERY COMPANY, Turners Falls, Massachusetts

STAGE AND SCREEN

(Continued from page 102)

of sophisticated New York, sits in a solemn hush while the words drip out. Unquestionably, scattered over the house at each performance are people who laugh derisively when even the title of a pre-War sentimental ballad is mentioned; they do not snigger now.

Of the fourteen numbers that follow, only four contain other than regulation stuff. A "Comedy Novelty," rendered by Ukelele Ike, Charles King, Gus Edwards, Marie Dressler, Polly Moran, and Bessie Love has several funny moments.

In another number, Norma Shearer and Jack Gilbert repeat a bit of the balcony scene from "Romeo and Juliet," and then, with Lionel Barrymore directing, transpose it into the current argot. That and the finale are done in colour, permitting some fine photographic effects, all of them without softness, for the colours are determined, have no shading, and they fail to blend. In the picture called "The Dance of Life," another producing company uses colour with the identical result; the makers have blurred the colours, except in the close-ups, hoping vainly in that manner to give the illusion of blending shades.

Marie Dressler appears in regal robes and renders "For I'm the Queen" with her well-known vigour and humour. Her act, like Trixie Friganza's comedy in the "Almanac," has for its foundation her embonpoint, so most of it is for the eye. Miss Dressler goes through her performance by rote; the buoyantly informal Friganza pauses for applause, breaks into her set lines to chide the audience merrily—things the screen performer can never do; yet, nothing helps more in creating a happy rapprochement between actor and spectator. The suave, good-natured, dexterous Fred Keating makes his magic, as well as his introductions, seem informal also. The shadows of Jack Benny and Conrad Nagel attempt with little perceptible success to be confidential with the people out front. Several of the low comedians try the same thing. It simply will not work through the camera; spontaneity to "get across" requires personality, and personality demands a reaching-out and a response that can not be canned and reeled off.

Stan Laurel and Oliver Hardy perform a truly funny low-comedy act called "Magicians." It is done in pantomime, or, if they do speak a few words, the audience is not conscious of them. The acrobat-comedians tremble, kick, and bang each other, fall into the thickly iced cake in the time-honoured way. Their antics bring out the liveliest merriment of the evening.

A large and attractive chorus, trained by Sammy Lee in his usual expert manner, has everything but personal appeal—that, of course, is not the fault of the ladies of the ensemble. The hottest blooded young man does not lose his head when a shadow passes across a screen. Even when he realizes the shadow is being cast "in person," he usually manages to keep calm; when he knows it was cast long before he sees it, the caster being in Hollywood and he elsewhere, there would seem to be little danger.

At present, strange sounds are supposed to be familiar ones. The wooden-toed shoes of the tap dancers striking the floor are like the noises made by a motor having difficulty in getting started. Hand-clapping on the screen assaults the ear in exactly the same way. Sighs resemble prolonged exhausts. From delicate ingénues issue deep tones. Those things will doubtless be remedied in time.

But, in the matter of the reaction of person on person, science is helpless; that will always be as it is. Any one who will come out of the Erlanger Theatre, where the colourful, varied, resourceful, gay, scintillating "Almanac" is playing, hasten through the crowds and the clang, the laughter, scurrying, jostling, the aliveness of Broadway, to the Astor Theatre, must feel that acutely. Although the same kinds of acts are being shown, those on the screen have no sparkle, no breath; one watches them, never participates.

Another way to discover the same thing is to sit in the loft on the waterfront, which serves the Bollman-Grant Company as a try-out room, and watch an animated cartoon without music, then the same film with music. The first has no real speed—the figures race about, but they do not gasp. Music, or rather musical sounds used solely to fill out and heighten the action, speeds the picture, emotionalizes it. Earle Jones, who synchronizes the cartoons, strives exclusively for accompaniment. He realizes that the motion-picture is more nearly related to the dance than to any of the other arts, and a dance without music—in the Platonic phrase about something else—lacks its other half.

Pantomimic sculpture with music as a background, is not that the niche waiting for the pictures? Will that not be the eighth art?

"THE DANCE OF LIFE"

HAL SKELLY's interpretation of Skid Johnson in "The Dance of Life," chiselled out of the successful stage play, "Burlesque," confirms that conclusion. The sentimentality inherent in the drama is the mood of the movie. The picture reduces the tale to its utterly sentimental ingredients, and they are, bluntly, a burlesque acrobatic comedian fond of drink who marries his partner. She keeps him sober. A siren in their company has her eyes on him. Ziegfeld offers to feature him in a new Follies. He leaves his wife with the burlesque company, comes East, and is a sensation. Her outfit disbands. She hastens to New York in time to see him kiss the siren in a speakeasy. She abandons him. He takes to drink harder than ever, falls from his high estate, is starving. The little wife throws over the rich Westerner who loves her, seizes Skid, sobers him, forces him into another burlesque show, and love envelops them again.

By his treatment of Skid, Skelly lifts the film to distinction. He does it almost exclusively by pantomime. Without words, what he is feeling and doing and thinking are quite clear and much heavier with pathos. His dances and falls, the expression in his eyes, about his mouth, tell all there is to tell, and the music to which he performs intensifies his emotions, gives them colour and poetry.

Practically all the rest of the picture is the usual talkie stuff. The dialogue is hollow, and, when spoken, suggests the reverberations of a shout in an earthenware pipe—that hollow sound which an echo does not quite achieve, much the kind of hollowness in a deaf person's voice. The direction of John Cromwell and Edward Sutherland is above the usual. So, indeed, would the whole picture be were it not for the story, the voices, and what they have to say. Yet, a noted authority calls "The Dance of Life" the best talkie that has been made—perhaps because Skelly has understood his medium.

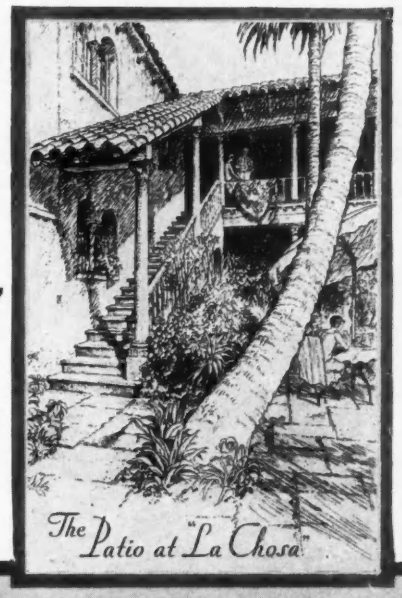
Jimmie Savo of the "Almanac" is also a master of pantomime. A loose jointed little man, he assumes a de-

(Continued on page 182)

To "La Chosa" the Palm Beach home of

MRS. JOHN SARGENT PILLSBURY

this Spring and Mattress bring fitting Comfort

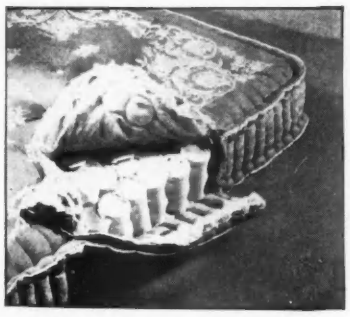


The Patio at "La Chosa"

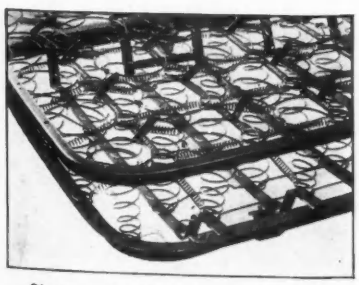
MRS. JOHN SARGENT PILLSBURY

She is lovely, with masses of wavy brown hair, vivid eyes, a statuesque carriage. She plays golf and tennis with as much ease as she directs her favorite charities. She has wide social connections in Minneapolis, Palm Beach, wherever she goes, and she is a moving spirit in the musical and cultural life of her home cities. She is much sought after, yet remains unspoiled, as charming as she is lovely.

In this lovely Spanish bedroom Mrs. Pillsbury has a Beautyrest Mattress and Ace Box Spring. She says, "For the well-ordered home I consider these mattresses and springs a necessity."



The inside of the Beautyrest—the superior inner coil construction makes this mattress supreme! Hundreds of finely tempered coils in separate pockets insure individual action, are stitched to edges. Over coils, thick upholstery. Damask covers, choice of six colors, two designs. The Ace Box Spring matches the Beautyrest Mattress in every detail of superior construction and fine finish.



Simmons Ace Open Coil Spring, light in weight. Hundreds of closely placed coils afford marvelous resiliency. Small governor springs prevent side-sway; banded border protects sheets.

"LA CHOSA," the Palm Beach home of Mrs. John Sargent Pillsbury, is furnished with the luxury of old Spain, yet maintains the modern standards of well-ordered American living.

In this colorful bedroom sunlight streams through many windows, suffuses creamy rough plaster walls, vivid hand-blocked linen hangings, rare antique embroideries, and enriches the old carved Spanish pieces.

Mrs. Pillsbury chose Bed No. 1581 by Simmons, most harmonious for this setting, and fitted it with the famous Beautyrest Mattress and Ace Box Spring.

"For above all," in Mrs. Pillsbury's own words, "I wanted complete comfort. The buoyant Beautyrest is exactly right with the resilient Ace Box Spring. I have discovered that for thoroughly restful nights there is no equipment like Simmons."

Simmons is justly proud of their achievement—the evolution of this wonderful mattress. Because of its unique inner construction—hundreds of resilient coils which give proper distribution to body weight—the Beautyrest insures complete, unbroken rest. And the new Ace Box Spring matches it in superior construction and finish.

In furniture and department stores, Simmons Beautyrest Mattress, $39.50; Ace Box Spring, $42.50; Ace Open Coil Spring, $19.75; Beds, $10.00 to $60.00; Bed No. 1581, $32.75. Look for the name "Simmons." The Simmons Company, New York, Chicago, Atlanta, San Francisco.

Send 10c to the Simmons Company, Dept. B-11, 666 Lake Shore Drive, Chicago, Ill., for "Bringing Beauty and Comfort to the Bedroom," a book with photographs of bedrooms of distinguished women, and decorative ideas.

© 1929, the Simmons Company

SIMMONS

WORLD'S LARGEST MAKERS OF BEDS · SPRINGS · MATTRESSES

what a whale of a difference just a few *inches* make

YES

and what a whale of a difference just a few **cents** *make*

A definite extra price
for a definite extra
tobacco-goodness

fatima
CIGARETTES

LIGGETT & MYERS TOBACCO CO.

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. P. A. N.: In a small household with only one servant, how should the serving be done at table? Are plates removed from the left or the right? May the maid place a tray on the sideboard and remove the plates to it so that she need not make so many trips?

Ans.: In regard to the dining-room service in a small household, a few of the simplest rules should be observed. In the first place, all service is from the left. The only times a servant comes to the right of a person seated at table are when right-hand implements are to be removed or when glasses require filling. Plates are put down, plates are removed, dishes are offered, from the left. The reason seems to be that the servant is less likely to interfere with some sudden movement of the one served; which movement (like the reaching out for a glass) would presumably be made with the right hand. But, whatever the reason, the fact remains—correct service is from the left. It is not only permissible, but part of good service to have a tray somewhere in the dining-room for dishes and plates to be set on, both when brought in and when taken out. The sideboard is not the proper place for this, because it is usually in plain view, and the tray is not always a pleasant sight, certainly not when piled with used plates. Usually, a screen is placed near the pantry door, and, behind it, there is a table upon which such a tray can be placed. From it, the maid brings the dishes. On it, she can later put them and the plates when removing things from the table.

Mrs. H. R. L.: If one intends going to a tea or wedding reception and

(Continued on page 204)

STAGE AND SCREEN

(Continued from page 180)

lightful pomposity—or is it nonchalance?—and through gesture, manner, and facial expression achieves his ends thoroughly. He, too, does not require words. Then, there is Harpo Marx, of course.

Jack Powell, making his rhythms by means of chopsticks used with the utmost casualness, falls into the same category. He and Skelly and Savo show brilliantly the power of pantomime in interpreting the foibles—from farce to tragedy—of human nature. With a musical background, few of the arts are superior. And on the screen, none.

The talkies, although ideally adapted to silhouette effects, can never hope to achieve the fragrance and the kind of loveliness Anderson creates in his silhouette number, "The Song of the Nightingale." Again that requires breathing, pulsing beings. On the other hand, the talkie is not confined, as the theatre is, to a few rigid settings; it can show what is happening outside or between whiles or overseas—it can show everything if it chooses. But words, I insist, are for the most part extraneous in so unsubtle an art. Sounds can be highly advantageous nearly always, words rarely.

Rear noises—from the street, the sky, the kitchen, bombardments, volcanic eruptions, explosions, hoof beats, cheers, moans—, rear noises register splendidly; their very confusion helps. Monologues and solos delivered directly into the microphone come out clearly; they also have a certain kind of illusion. But what lies between the rear and the front is worse than waste; it strives for something that were it attained would merely hold back the development of this new art. It does nothing, tells nothing, leaves nothing.

But the body of the story, the enthusiasts maintain, lies in this middle area. The answer to that is simple. The body of the talkie proper, as we now know it, does, but were we to discover what the camera can achieve, its true possibilities, would we be concerned with story as the word applies to plays and novels? Would not a new kind of story come into being to suit the requirements of the new medium, replacing the gauche imitation of what other forms of art have evolved through arduous centuries?

There is little chance that the pictures will discover what they can do best so long as the present brand remains popular. The people in control are willing, perhaps eager, to improve them, but they would hesitate long and compromise much before attempting anything that resembles real experiment; they would not even consider a picture they did not think would not have from the first a vast profitable public. Reasonable profits are practically losses to them. They are satisfied with things as they are, so any break with the present mongrel product the camera ejects is probably a long way off.

The talkie, aside from making fortunes for a few and providing soi-disant entertainment for those who have no other resource, is serving the theatre well. People are learning from it the difference between reality and shadow; also it is draining out of the theatre much of the element cheapest in taste. Those that continue to patronize the theatre will know what they want. And what they want will be more select, more carefully done, the workers will aim at a certain level of taste, they will abandon the effort to please all tastes with each play. That will elevate the stage to the eminence where it once was, and where it belongs.

Meanwhile, the great and growing army of ghost writers we have had among us for a long while is being augmented by an ever-increasing number of ghost singers and ghost talkers. But all periods of belief in witchcraft end sometime.

"What is fashion without fashionable toiletries?"

Lucretia Vanderbilt

answers this important question for the women of America

Fashion in toiletries is as essential as fashion in dress. And my modern creations, known as Lucretia Vanderbilt Toiletries, are fully in keeping with the mode of today and tomorrow.

Originally compounded for my personal use, these Aristocrats of Toiletries were but recently introduced to the fashionable women of America.

And now I will reveal the secret of their popularity! A seductive, provocative odeur that suggests all the mystery, the gayety, the charm of old France . . . an odeur with instant and lasting appeal. . . to milady . . . and to him who does her honor.

My perfume, powder, lipstick and compacts all breathe the same exotic scent. And each of these smart toiletries is encased in a rich blue and silver container that adds so much to the personality of these Aristocrats of Toiletries.

* * *

Go to the retailer who displays the Lucretia Vanderbilt poster . . . and there, for 25 cents, you may have a Miniature Presentation, which includes a dainty flask of perfume and a powder compact.

The easiest way is to use the Postscript below. Or, if your dealer's supply has been exhausted, just mail Postscript and quarter to Lucretia Vanderbilt, 110 Grassmere Avenue, Fairfield, Conn., mentioning dealer's name and address and shade of powder preferred. (Natural or Rachel).

PERFUME: The smartest of perfumes. Sensually oriental. Comes in a gorgeous blue Parisian crystal flask with silvered base, in fadeproof satin receptacle, lined in silver. In two sizes: $7.50 and $10. Refills: $4 and $6.

FACE POWDER: In White, Ochrepink, Rachel and Natural. Scented with Lucretia Vanderbilt Perfume. The downy velour puff is fastened in and kept separate from the powder. Price $3. Refills with puff, $1.50.

DOUBLE COMPACT: Contains powder, Natural or Rachel, and rouge in Medium Crimson, or Vivid. When opened, the thin metal case reveals powder, rouge and mirror, a handy and time-saving feature. Price, with metal mirror and two puffs of downy wool, in sheepskin case, $2.50. Refills of each item, 50¢.

TRIPLE COMPACT: Identical with my Double Compact, except that a dainty Lucretia Vanderbilt Lipstick is included. Price, $3. Refills of each item, 50¢.

LIPSTICK: Four shades: Light, Medium, Dark and Sunbrite. The latter, when applied, changes from an orange tint to vivid red, according to skin texture. This stick moves in and out, pencil-fashion. Price, $1. Refills, 50¢.

PERFUME: *Purse Size*; My seductive perfume, in a dainty flask for the purse. Encased in soft leather of rich blue . . . quite the smartest and most intimate of beauty accessories. Price, $2.50.

POSTSCRIPT TO RETAILER:

Madame is entitled to one of my Miniature Presentations of 50¢ value for 25¢. Kindly give her every attention.

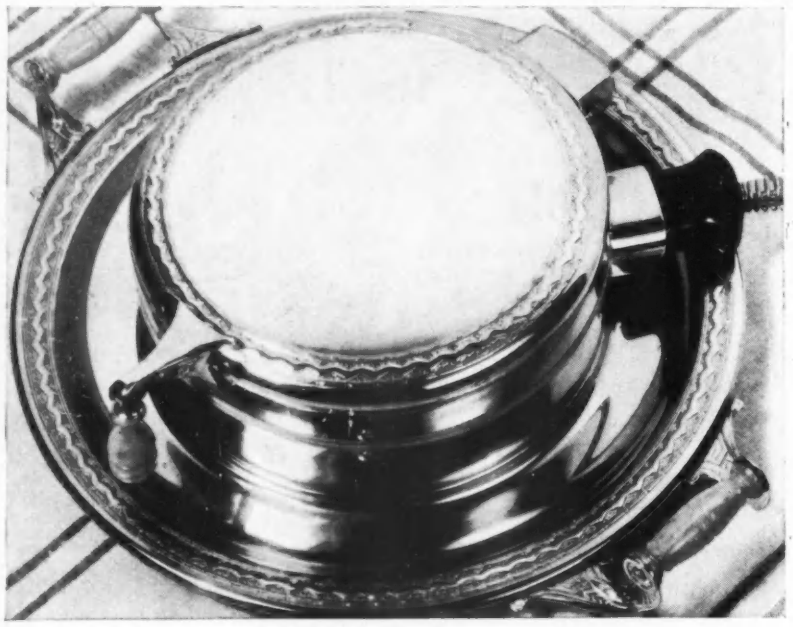
Customer's Name _____

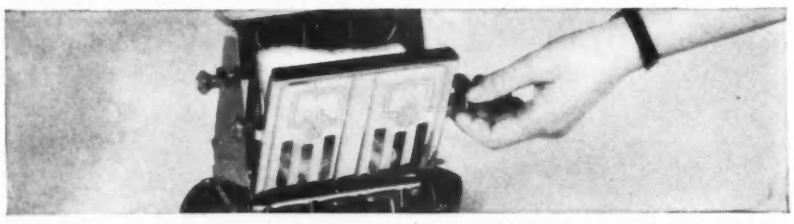
Address _____

Lucretia Vanderbilt

Vog. 10-12

Waffle Iron, **K1621.** *Aranium, with genuine Catalin mounts and drop handle of jade, agate, or onyx, resembling the actual jewels. No two sets of mounts are identical; thus each waffle iron has its own individuality;* **$20.** *In nickel,* **$15.**





Tip-and-Turn Toaster, **K1235.** *Aranium, with genuine Catalin base and handles of jade, agate, or onyx. The toast turns itself when the door is lowered;* **$10.50.** *In nickel,* **$8.50.**

JADE, AGATE, OR ONYX AND SHINING

ARANIUM

—TABLE APPOINTMENTS THAT WILL NOT TARNISH

SHINING AND BEAUTIFUL when you buy them. Shining and beautiful after years of use. A rub of a soft cloth is enough to keep any piece of Aranium brilliant.

Aranium is a new, softly lustrous metal developed from chromium by Manning-Bowman. It has a shimmering surface like silver or white gold, and it stays bright and shining. Its waffle irons, toasters, percolators — its thin-stemmed candlesticks and knives, forks, spoons—though exposed to every household punishment, cannot be made to tarnish.

But just being Aranium is not enough. The whole surface and tray of a waffle iron may be of this cool glistening metal, but that is not enough for Manning-Bowman's standards of beauty. The handles and legs of the waffle iron must be of genuine Catalin. Of jade, or agate, or onyx. The stem of an Aranium candlestick, the whole bowl of an Aranium compote, must look as though it were carved completely of one of these jewels.

With the shining beauty of Aranium, and the jewel-like beauty of Catalin, these appointments could well be expensive. Yet they are moderately priced. And an Aranium waffle iron, toaster or percolator may be used, practically, for every day's delicious waffles, toast, or coffee. No use will hurt it.

Aranium is displayed at electric, house-furnishing, or department stores. If the waffle iron or toaster illustrated here is not in a store near you, we will ship it to your address on receipt of check or money-order for the amount. Manning, Bowman & Co., Meriden, Conn.

ARANIUM—TABLE APPOINTMENTS BY MANNING-BOWMAN

(a superior chromium finish with an extravagant lustre)

CHINESE RECIPES FOR THE AMERICAN HOSTESS

(Continued from page 178)

EGG-FLOWERS SOUP

1 Quart of Chicken Broth
½ Cupful of Finely Chopped Water Chestnuts
2 Eggs
Pepper and Salt

Half a cupful of finely chopped water chestnuts is poured into a quart of boiling chicken broth and cooked for about five minutes. The yokes and whites of two eggs are beaten together, poured into the chicken broth, and stirred well and slowly until small flowers are formed. Pepper and salt are added to taste.

SWEET AND SOUR FISH

1 Large Fish, Well Cleaned
1 Cupful of Pickled Onions and Cucumbers, Sliced Thin
2 Large Fresh Onions, Sliced Fine
1 Cupful of Cider Vinegar
1 Piece of Fresh Ginger
2 Bell Peppers, Red and Green
2 Tablespoonfuls of Sugar
Cornstarch

The fresh onions and peppers, sliced, are soaked for three hours in hot cider vinegar that has been boiled with a little salt and sugar. After rubbing the fish with salt and black pepper, it is fried in deep cooking oil or lard until the fish skin is crisp and brown. When cooked enough, the fish is removed from the deep fat and placed on a large platter. The onions and peppers should be drained, and the same vinegar is poured into a frying-pan that has been greased, and brought to a boil, after which, sugar, salt, pepper, and Chinese soy-bean sauce are added to taste. The onions and peppers are spread over the fried fish, and the pickled mixtures are now added to the seasoned vinegar and allowed to come to a boil. Next, the pickled vegetables are dipped out and spread evenly on top of the fish. A medium gravy is made with a little cornstarch, using the same vinegar in which the pickled vegetables were cooked, and poured over the whole fish, serving hot.

SHRIMPS AND MUSHROOMS

1 Pound of Fresh Shelled Shrimps
1 Pound of Fresh Mushrooms
¼ Pound of Bamboo Shoots, Sliced Thin
Cornstarch
Small Piece of Ginger and Pepper
Salt and Soy-bean Sauce

The shrimps are fried in a red-hot frying-pan, which has been greased with a little vegetable oil or lard, until they turn red. The finely chopped ginger, mushrooms, and bamboo shoots are placed in a hot pan, which has been greased with vegetable oil or bacon fat, and fried until tender. The cooked mushrooms are removed, and drippings with cornstarch are used to make a medium gravy, seasoning with pepper, salt, and soy-bean sauce. The shrimps, ginger, and bamboo shoots are then added.

WALNUT CHICKEN

1 Young Chicken
½ Pound of Walnut or Almond Meats
⅛ Pound of Water Chestnuts
10 Large-sized Black Mushrooms

The nut meats are fried in the oven until slightly brown or crisp. The meat of the chicken is removed from the bones, cut into small cubes, and fried in a hot pan with a little fat. The mushrooms are soaked in warm water and cut into cubes. The water chestnuts, blanched and cut into cubes, are fried in the same manner as the chicken, as are the mushrooms. The mushrooms and chestnuts are added to the chicken, with a small piece of ginger, chopped fine, a dash of soy-bean sauce, and pepper and salt to taste. To this mixture is added the browned nut meats, and the whole is stirred well. This walnut chicken should be served hot.

WANG SHIH

8 Large Tomatoes
4 Eggs
1 Teaspoonful of Sugar

The skins (and seeds, too, if one has great patience) are removed from the tomatoes, which are put in a granite pan and

(Continued on page 186)

The happy moment arrives. How wisely each detail has been considered . . . the bridal dress, the filmy veil, the delicious collation . . . and, most particularly, the wedding invitations and announcements, engraved with such artistry upon the vellum-like texture of Linweave. The smarter shops show the ultra-correct Linweave Wedding Papers, and advise with you regarding the proper engraving.

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CHINESE RECIPES FOR THE AMERICAN HOSTESS

(Continued from page 184)

cooked until the water evaporates. Sugar, pepper, and salt are then added, as well as the eggs, which should be well beaten and slightly cooked. Soy-bean sauce is added, and the wang shih is served hot.

"AGE-OLD EGGS"

The celebrated "one hundred years old eggs" will ensure a great deal of fun. They are not expensive, comparatively speaking, for a few will go a long way. However old these eggs may sound, they are dependable and nutritious. They are duck eggs, preserved by pickling in the shell. Some may have been kept for a few weeks or others for several months, but they have never had the good fortune to reach the venerable century mark, in spite of their name.

If these ancient eggs are used, the shell is broken, and the eggs are washed in cool water. The white has become a transparent amber colour. One egg may be sliced into six small slices. A dressing of one part vinegar and two parts soy-bean sauce is mixed and poured over the sliced eggs. "One hundred years old eggs" need no cooking whatever.

A delicious affair called the "Eight Precious Pudding" makes an ideal dessert, but one may also add sliced oranges, pumpkin seeds, and Peking stuffed dates, if so desired, to the list of the desserts.

PRECIOUS PUDDING

1½ Cupfuls of Rice
½ Cupful of Barley
⅛ Cupful of Candied Lotus Seeds
⅛ Cupful of Almonds
⅛ Cupful of Seedless Raisins
⅛ Cupful of Fresh Peanuts
⅛ Cupful of Large Candied Cherries
8 Strips of Citron, Sliced Very Thin
1½ Cupfuls of Sugar

The rice and barley are cooked together in about one quart of water. The "eight precious" fruits and nuts are arranged in an attractive design at the bottom of a very large, deep bowl or mould that has plenty of surface. The rice and barley, which have been drained, are poured into the bowl and steamed for at least an hour, until well cooked. The pudding is turned out with the design on top, and it is served with a sauce made as follows:

One and one-half cupfuls of sugar and one-half cupful of water are cooked until a thread spins, and then lemon-juice to taste is added.

If one follows the Chinese dinner in its regular order, one will find the recipes simple and interesting. The fish, meat, and vegetable dishes are delightful. The ingredients used in each recipe are enough to serve six portions.

FROM BEGINNING TO END

The old, wise Chinese poet said: "The first cup of tea moistens my lips and throat. The second cup breaks my loneliness. . . . The fourth cup raises a slight perspiration—all wrong passed away. The fifth cup—I am purified, and the sixth cup—I am called to the realm of the immortals."

The serving of tea to one's guests is the oldest Chinese word of welcome. It means "break the fast," or, by the mere fact that you offer a cup of tea to a friend, you break the silence. Therefore, tea should be served from the very beginning of a meal.

Jasmin tea, easily obtainable in this country, is enjoyed by many people, but the Mei Li tea is very rare and difficult to obtain here.

Almond-cakes and rice-cakes are excellent to serve for tea, but, since they are so reasonable in price and so easily obtained, it is not worth the time and trouble to make them.

The large Chinese coloured prints are rather fascinating novelties for table decoration when used in place of a table-cover at a Chinese dinner. Chinese chop-sticks and porcelain soup-spoons also add uniqueness to the repast.

中國食譜

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•

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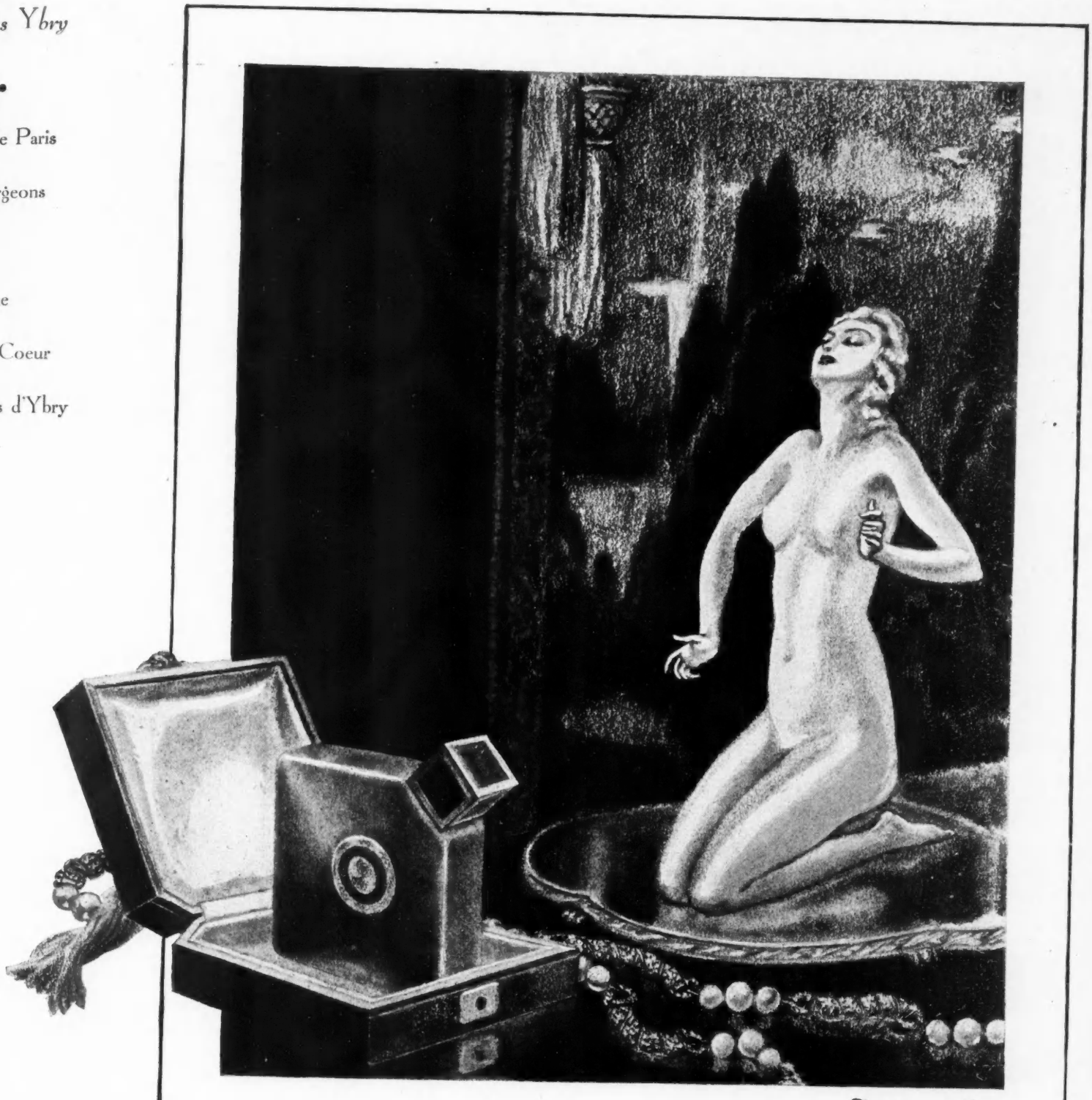
Devinez

Mon Ame

Desir du Coeur

Les Fleurs d'Ybry



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Les parfums ybry PARIS

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UNIVERSAL Cleaners, which are a part of the famous line of UNIVERSAL Household Helps and the highest quality cleaning machines you can buy, are made in a complete variety of styles, priced attractively, and fully guaranteed to clean your home as you believe it should be cleaned. Ask your nearest UNIVERSAL Dealer to demonstrate their worth to you.

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NEW BRITAIN, CONN.

THE PARISIAN FAVOURITE IS BLACK CRÊPE

(Top, right) For afternoon wear at home, the Mesdemoiselles de Saint-Clair suggest "En Visite," a dress of dull black crêpe with a wide diagonal incrustation around the hips and an almost unbroken sweep of line; Thurn

(Right) This black crêpe de Chine dress, "Athénée," from Mirande has a yoke, in one with the sleeves, that crosses in front and a bolero falling in back below the hips. The belt is placed at the natural waist-line

(Left) A pleated incrustation crossing in front and forming little tabs at the neck is a feature of "Thaïs," a Bruyère dress of black crêpe romain. There is a draped effect about the hips, and the hem is pointed; from Billie Kaye

(Right) This typical Ardanse coat-dress of black crêpe marocain, "Ma Robe," has a surplice closing outlined in white crêpe that ends in a bow at the waist-line. The skirt is mounted in an irregular line; from Saks-Fifth Avenue

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TO the woman whose heart is still young, Science now offers reassurance and a promise.

Out of the skin glands of the tortoise that lives for centuries, a famous Berlin specialist in organotherapy has taken hormones (secretions) that banish wrinkles and crow's-feet and revitalize the skin. And in Amor Skin he has embodied these hormones, that women everywhere may literally grow young again by conquering the *cause* of the marks of time.

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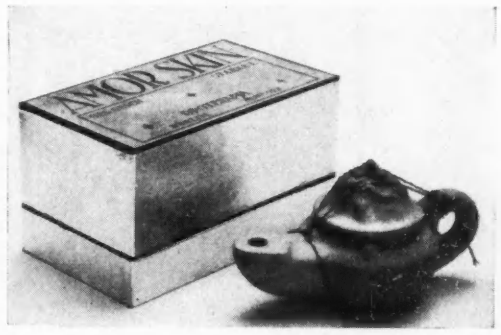
You *use Amor Skin—and see youth return*

Avail yourself of this marvelous scientific preparation. It comes in two strengths and its use is simple. Not overnight will it revitalize your skin—for it was Time that put those lines and creases into your face and it will take a little time for the youth hormones of Amor Skin to erase them.

But start your treatments at once, and be faithful in your daily applications. At the end of sixty days—look for results. From then on, see the wrinkles and crow's-feet growing fainter and fainter—see them disappear—and into your face come again the flawless radiance of youth.



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FLECKED WOOLS DOT THE PARIS DAYTIME MODE

(Above, left) Navy-blue madiana, starred with white, is used for this runabout dress, which is called "Mouchette" and is made by Lucien Lelong. A cleverly cut diamond makes possible a slight skirt fulness

(Left) This Lucien Lelong sports suit, "Petit Gars," is made of horizontally striped jersey in a pattern of green, beige, white, and black. The two-piece dress blouses over a leather belt; from Maurice Bendel

(Left) Molyneux interprets the jacket suit mode with this costume, "No. 11," of green, beige and brown tweed, which blends with the nutria fur. The waist-line of the dress is cleverly draped; Bergdorf Goodman

(Right) Jean Patou's sports ensemble, "Chiberta," has a beige-and-brown tweed coat and skirt and a brown suède jumper, lined with a knitted material and worn over a tailored crêpe blouse; Saks-Fifth Avenue

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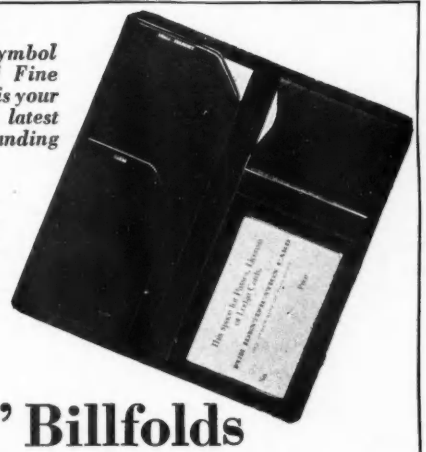

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VOGUE PATTERN BOOK

Spring Issue.....Dec. 24
Early Summer Issue....Feb. 25
Summer Issue.....April 25
Early Autumn Issue.....June 25
Autumn Issue.....Aug. 25
Winter Issue.....Oct. 25
At All Stores and News-Stands.....35 cents
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IN SPITE OF EXPOSURE —OR BECAUSE OF IT...

EVEN your back must be radiantly beautiful! Evening frocks cut to the waistline in back . . . the mere wisps of gossamer chiffon you wear for hose . . . the abbreviated poufs called sleeves in your daytime frocks . . . throw a merciless spotlight of attention on arms, back and ankles. They must be satiny-smooth in texture—youthful—exquisite. To keep them gloriously beautiful—or to regain for them the beauty they have lost, perhaps through chapping—rub them each night with soothing, almond-scented Hinds Honey & Almond Cream. Use it again as a base before powdering them. Work it into your hands and cuticle, too. Even a few days' use will make such a world of difference—do try it—we'll gladly send you a sample bottle if you will mail in the coupon below.

"Lehn & Fink Serenade"— WJZ and 14 other stations associated with the National Broadcasting Company—every Thursday at 8 p. m., Eastern time; 7 p. m., Central time.

HINDS *Honey & Almond* CREAM

REG. U. S. PAT. OFF.

LEHN & FINK, INC., Sole Distributors, Dept. 559, Bloomfield, N. J.

Please send me a free sample bottle of Hinds Honey & Almond Cream—the protecting cream for the skin.

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This coupon not good after October, 1930

Lehn & Fink (Canada) Limited, 9 Davies Avenue, Toronto, 8

(Mail coupon to *Bloomfield* address)

Copyright 1929
by Lehn & Fink, Inc.

Here is the famous little Fostoria label which appears on every piece of genuine Fostoria glassware.

here is modern glassware in colors..shapes..patterns..pieces.. to delight every hostess

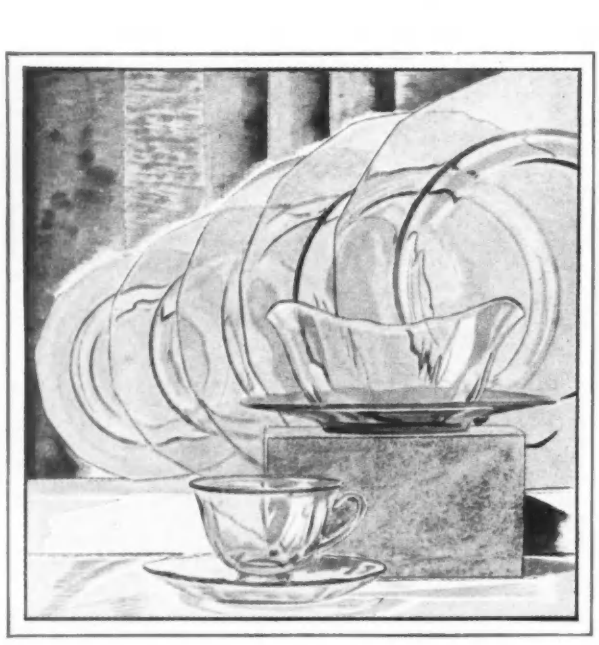
FOSTORIA

is made in an entire dinner service, absolutely practicable for the serving of hot foods...with matching or harmonizing fostoria stemware, each table-setting becomes a lovely picture

NEVER have the fashions in table setting favored the hostess who is a decorator at heart, as they do today. And never has it been possible for her to interpret her dearest color schemes in the sparkling terms of glass, as it now is with Fostoria glassware. . . . One great joy in planning and creating these table settings for bright breakfasts, gay luncheons, smart dinners, is that this fine modern American glass is not only available in quantity but in variety. Whether your problem is a formal Georgian dining-room, in a grand old home, a table on a terrace or in the living-room of a sunny bungalow, or a cheerful, but small dinette, you are certain to find Fostoria to please your purpose at a moderate price.

It is hard to believe that dishes and glasses as purely beautiful as Fostoria have practical aspects! But astonishingly, a miracle of science has made these platters and plates and cups, soup bowls and serving dishes absolutely safe for hot foods. With Fostoria, you can carry your color scheme through the meal.

Dinnerware, stemware and decorative pieces are made to match; effective etched patterns, and plain. Topaz, Azure and Dawn are the newest colors. Amber, Green and Crystal are always admired. Genuine Fostoria is sold open-stock plan in the better stores throughout the country. We will gladly send you a copy of "The New Little Book About Glassware," which includes photographs of several modern table settings. For this, address Dept. V-10, The Fostoria Glass Company, Moundsville, W. Va.



Topaz is the new Fostoria yellow. Like the other Fostoria colors it is constant, may be matched exactly at any time, and like all Fostoria dinnerware is absolutely practicable for serving hot food. Here are several sizes of plates, a cup and saucer, and a useful serving bowl for hot sauces.

The much-heralded "new elegance" has arrived. Etched Fostoria is beautifully in keeping with this mode, especially for the serving of a rather formal meal. Here is Dawn, in the newest etched pattern. Cream soup bowl, service plate, new goblet. Decorative candy jar in green.

FOSTORIA FACTS

Finger bowls, after-dinner coffee cups, Fostoria flower bowls or vases make charming gifts.

You may purchase breakfast sets, luncheon services or refreshment sets to suit your special needs.

It is smart and charmingly effective to use two Fostoria colors on the same table.

Fostoria

This fine crystal and decorated glassware is not expensive. The shapes of Fostoria pieces are simple, for these dishes are made for practical service. Protect yourself by looking for the Fostoria label.

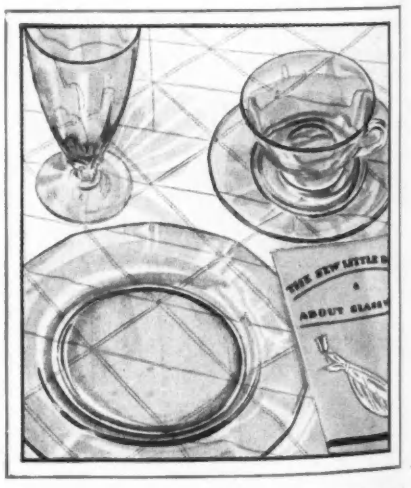


Table settings have personality these days. This bright breakfast table is set with Azure Fostoria. Some morning soon, we hope, "The New Little Book About Glassware" may reach you! It is free, send for it.

Loveliness

That Lasts . . .

Our smart young enthusiasts are fully aware of the flattering contours, the glimmery radiance, the loveliness of Bijou "The Jewel of Hosiery".

What pleases them almost as much is that Bijou has a "loveliness that lasts". Washing after washing—wear after wear—and Bijou Hosiery still has that sleek, gleaming look that charming sophisticates know is a requisite of smartness.

In crystal clear chiffon and rich service weight. Priced in the two dollar class.

Bijou

"The Jewel of Hosiery"

BLUE LINE HOSIERY MILLS, INC. *New York Office and Salesroom*
267 Fifth Avenue . . . . . *Mills,* Denver, Pa.

The Bridge Slipper Styled by Daniel Green

AN afternoon slipper of most engaging lines. Created to fill a real need for semi-formal day-time wear.

As luxuriously comfortable as Daniel Green footwear for the boudoir. Bridge Slippers are a trifle more formal in cut and may be had in sleek black satin or modernistic embroidery or gaily-colored satin or leather.

They emphasize the charm of clothes one wears at home—at tea-time, for cards, to entertain informally or to be alone. They are deliciously feminine, and unfailingly flattering. They harmonize, not only with one's less formal wardrobe but with one's more intimate moods.

(At right) A striking embroidered one-strap. Harmonizes with many costumes and has a wide variety of uses. (At left) This new Hostess Slipper is charmingly different. In bright leather with Paisley brocade insert, it is vibrant with color.

These slippers are just some of the many new creations by Daniel Green which will be found at your favorite store. Leading merchants everywhere sell Daniel Green slippers. If your local dealer hasn't them in stock write us and we will refer you to the nearest one who has. Daniel Green Slippers are priced from $2.50 to $6.50 and up to $15.00.

DANIEL GREEN FELT SHOE CO.
Dolge Avenue, Dolgeville, New York

Daniel Green Slippers

47 Years of Making Fine Slippers for Men, Women and Children

Daniel Green Comfy Slippers REG. U.S. PAT. OFF. PATENTED AUG. 10, 1920

These custom-made fall coats of imported cloth are lined with lamb's wool and trimmed with the finest furs. At this exclusive children's shop, the discriminating parent will find style . . . the keynote of the smartly groomed child. Especially designed sweaters, knitted suits and exquisite dresses as well as layettes in pastel shades . . . carriage robes . . . blankets and crib sets.

MISS L. BROGAN, INC.
500 MADISON AVENUE
NEW YORK
NEW ORLEANS PALM BEACH

(Above) An intricate diagonal cut is the basis of the long, slim lines of "Today," a black crêpe dress by Lenief. Gathers cause a blouse at the waist-line, and a flounce gives a restrained swing; from Jay-Thorpe

SUBTLE CUT GIVES NEW DISTINCTION

(Above) A very lightweight navy-blue mixed woollen fashions "Broadway," from J. Suzanne Talbot. White piqué piping emphasizes the curving tiers, and the box pleats are set on in a curving line; Altman

(Above) Velveteen is smart this season all through the day. Marcel Rochas has used it here in a soft reddish-brown shade for "Brun," a dress with a double-breasted bodice and a deeply pleated skirt; from Altman

(Left) In "Espiègle," a Jenney dress of dull black marocain, a black velvet sash ties in a bow in front at the natural waist-line. The hips are moulded, and there is a bolero-like blouse; from Saks-Fifth Avenue

Courtesy of Canadian Pacific Railway

why not take a

CRUISE?

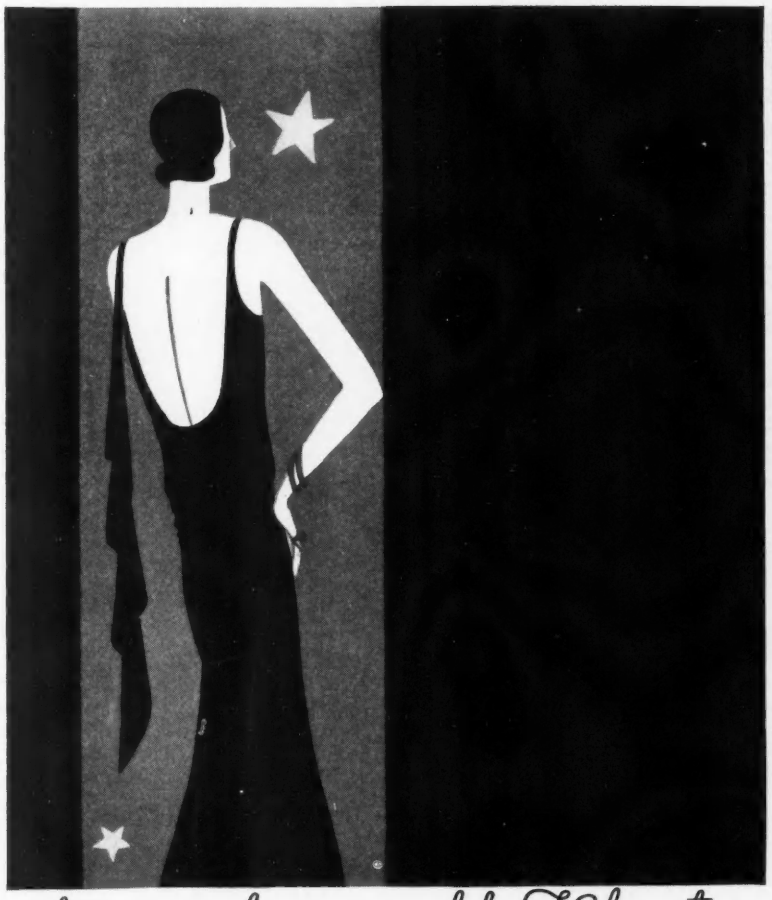
UP the Nile in the brilliant sun . . . where the fellaheen toil in the fields as the slaves toiled in Cleopatra's time . . . Veiled women with soft eyes pass you in the dirty, crooked streets . . . bazaars glitter with silks, perfumes, beads . . . Then out into the Great Sahara by camel . . . walled desert cities . . . swarthy Arabs turning east to Mecca and bowing their heads to the sand at sunset. Perhaps you'll spend Christmas in the Holy Land . . . perhaps you'll dance it away at Shepheard's Hotel in Cairo.

Africa's just a part of it. The Riviera, dancing, playing for high stakes, a whirl of colour, clothes, jewels, intrigue. Italy, with grand opera loose in the streets and history sitting by you at breakfast. Spain, with a bullfight, antiques for a song, and all the other songs in a love-lorn world alive by moonlight.

But maybe yours isn't a Mediterranean cruise. You're out to see the dizzy world go round from China back to France. Or—short of time, but long on cleverness—you dash for the West Indies, golden islands parked in a sapphire sea. Or you're off land-cruising to California where they grow the biggest of everything from peaches to native sons.

Scan the ads on these pages if your mind needs making up. Scan them anyhow—you might exchange a good plan for a better!

. . . and when writing to advertisers mention where you saw the advertisement, please



la mode . and la Velouty

A SYMPHONY *of* LOVELINESS

Face, hands, arms and shoulders uniformly exquisite in texture and tint, subtly enchanting through the use of La Velouty. This fragrant combination of Finishing Cream and Powder, the cosmetique choice of noted beauties of 51 countries, wins the acclaim of the American woman. La Velouty, the foundation and finish of the perfect "make-up," eliminates the need for a separate Finishing Cream and Powder. Simple to apply, evenly and smoothly, it leaves no trace upon the most delicate frock. Softness, preservation and protection for the skin in every tube! La Velouty gives the same lovely tone to hands, arms, shoulders and complexion. A loveliness that lasts — throughout the day and evening!

Blanche—Ivoire—Naturelle
Scented with Héliotrope Blanc.

At Department Stores, Drug Stores and the Better Beauty Shops . . . . . $1.00 the Tube.

SAMPLE TUBE UPON REQUEST

HYMAN & OPPENHEIM
Importers
105 East 16th Street New York

REYNOLDS-GIBBS INC.
Sole Agents
545 Fifth Avenue New York

1929

A new creation..
The
stocking flux

The latest invention of "bas Chambet" creators of rubberless stockings for varicose veins.
The stocking FLUX is the outcome of fourteen years of careful study and continual improvement.
As a result of their efforts the "bas Chambet" are able to offer the most efficient corrective of a varicose condition of the leg that has yet been discovered.
The perfectly distributed tensions of the stocking FLUX are assured by the immovable conical heel (made either open or closed). These cause a normal circulation of the blood and give an immediate feeling of comfort.
The stocking FLUX is absolutely a creation de luxe. It is so finely woven and so adherent that you cannot even guess its presence under the sheerest silk stocking.
The stocking FLUX, patented in all countries, is exclusively on sale at "bas Chambet".
The necessary measurements you can make for yourself (in your own home) Write to the "bas Chambet" for full instructions.

BAS CHAMBET

PARIS
32, RUE DESRENAUDES
(TERNES) GALVANI 20-09

BAGNOLES-DE-L'ORNE
PLACE DE LA RÉPUBLIQUE

VICHY
4, RUE ROYALE. TÉL. 32-63

ADVT. POMIAN

THE DAGGER ENSEMBLE

What ho! Now we new yorkers can skip out with daggers on our shoes and in our hands as well as in our glances!

Swanky little silver and gold daggers for buckles... modernistic square-rigged heels looking «different» and adding walking comfort. Exquisite bag ever protected by dagger and chain. No wonder smart young persons remaining a while as well as sophs and seniors away for a long stay are expressing themselves as entranced!

Handmade by the shoecraft salon

—Black and brown suede, and a wide variety of other colors and leathers at $18.50. Bag at $16.50.

SHOECRAFT
SALON: 714 fifth ave., New York
between 55th and 56th streets

THE PARIS MODE CHANGES

(Continued from page 79)

are diagonals, too, some of the loveliest made by Rodier. And there are the horizontal stripes, vaguely indicated and boldly stated. Sweetinburgh and Munro have beautiful examples of this. Then, there are the larger rectangle designs, such as those that come from Linton in Scotland. Some of the tweeds get their effect of patterns from their colour mixture or from their loopy surfaces. There are quite a number of these knotted loopy fabrics. We show one in the Chantal dress illustrated on page 82.

The smoother patterned fabrics are used again this year like *marqueterie*, with their patterns going in every way. Chantal uses fabrics very well in this manner, and she is also very successful with different colours of the same weave combined in one dress. Molyneux often lines his plain woollen cardigans with mixed tweeds, or, again, the cardigan itself is of the mixed fabric in contrast to the plain dress. "Au 13 Sport," Martial et Armand's new sports shop, shows many plain woollen dresses under tweed coats, and the use of lighter tweeds under heavier tweeds, both of the same pattern, is rather frequent. At Schiaparelli, there is a series of steamer coats made of mixed tweeds and lined with plain woollen, with steamer rugs of tweed to match, lined and bordered with plain wool. These rugs have an end turned over and stitched down, forming a pocket for the feet. They are very practical and smart. Several houses, too, use fabrics with a woven border and get drawing and line from this border. There is an excellent black-and-white outfit from Worth that does this.

NEW JERSEYS

The jerseys are no less varied. Some are discreet, plain jerseys; others have bold and very decided patterns. Chanel certainly has some of the loveliest of these—vivid in design and decided in colour, but quite right just the same—, and, of course, she uses them with her usual *maîtrise*. In the main, everywhere you feel the stressing of the horizontal line, though diamonds, checks, zigzags, and herring-bones are distinctly with us. Why not, when they are so good? In colour, jerseys vary from the plain and two-colour combination to those that have multi-coloured threads. These are the jerseys that most resemble tweeds. Some fabrics go even further than that. Jane Regny has a hand-knitted fabric that is almost identical in appearance with the tweed. Schiaparelli has lovely, loose, tweed-like jerseys, too. Patou and Lelong are having great success with their multicoloured diamond-patterned jerseys.

Scarfs continue to be shown. There are scarfs that tie in huge bows under the chin (Louiseboulanger, Augusta-bernard, and Schiaparelli have them). Some of the runabout dresses have fur scarfs or scarfs of the fabric combined with fur, and there are separate scarfs worn with coats and their dresses. "Au 13 Sport" features plain woollen scarfs that accent dominating colours of mixtures of the fabrics that make either the coat or the dress with which they are worn. Some of the fur scarfs make a set with muffs to match. Muffs, by the way, have bobbed up in many places and, after all, can easily become a part of the day mode. The scarfs described are all separate, but the attached scarf is very insistent everywhere, especially on coats, cut in one with the collar. At Schiaparelli, a long one-sided scarf turns up, is lined with fur, and calls itself a muff. These in-one scarfs are thrown over the shoulder, wrapped around the neck, tied in bows, caught under belts; they hang loose to the hem-line, and they, too, can be of both fabric and of fur.

The high waist-line has, naturally, brought in two things: the tuck-in blouse and the one-piece dress. You find about as much of one as you do of the other. The blouses are of silk or wool. Chanel uses vividly contrasting striped jersey fabrics for many of her blouses that tuck into plain skirts, and the proportions are so right that the eye is quite satisfied, even when the blouses are gay and decided. Satin combined with woollen fabrics, though shown, is a mistake.

Jumpers, of course, continue to be smart and are sleeveless or with sleeves. Lanvin Sport has very chic sleeveless ones belted at an extremely high waist-line.

ONE-PIECE DRESSES

The one-piece dresses have more cut than usual when they are made of both plain or patterned woollens. They, of course, mould the hips—that's where yokes come in. You can't have a high-waisted dress without accenting the hips. These dresses have belts, tabs, bows, and buttons, and they have much incrustation. Patou uses flatly pressed godets to give a slight flare, and the simplest skirt at Chanel, on close examination, seems almost a picture puzzle, so intricate are the cuts and seams. In fact, the entire mode seems more cut up than ever before, and that's where the difficulty of copying comes in. Lelong has excellent examples of his diamond cut, his wool runabouts and sports dresses being exceptionally good. Yteb uses geometric cut and incrustations very well for her wool crêpe dresses. There is much less pleating, and what pleating there is is used in groups that are released from a seam or an important cut. Restrained circular cut is just as good as Vogue said it would be. Dresses are, in the main, slim and straight, with a suspicion of flare in the lower skirt. Some of them are absolutely straight and have wrapped skirts, and some of the skirts are shown over trousers. There is, in general, a more concerted attack on trousers than ever before, but there isn't any reason for their being generally taken up as yet.

Champcommunal shows raglan sleeves, and Goupy and Rochas have excellent double-breasted cuts on trim dresses. Collars are often notched and have revers, which can be of fur, as in a Jane Regny dress. These are often edged with a band of the fabric. Seal, beaver, and astrakhan are used in this way.

The variety in coat lengths that characterizes the entire season is very evident in the day and sports mode. The coats themselves have lots of cut. Yokes are a feature, and sleeves and pockets are opportunities for tailored ingenuity. As well as the short cardigans and jackets, there are three-quarters and seven-eighths length coats, and they, too, can be plain, fur-trimmed, or fur-lined. And the same is true of the long coats. In fact, the fur-lined sports and day coat predominates and is better than the fur sports coat.

As far as fur trimming goes, the proportion is about seventy per cent. to thirty, thirty percent. of the outfits having none, and seventy percent. being trimmed with fur. One novelty is the short, fur-lined, cardigan-length jacket, and another is the sports cardigan that is completely bor-

(Continued on page 198)

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THE PARIS MODE CHANGES

(Continued from page 196)

dered with fur. Other novelties are the short jackets with fur cuffs and important collars. The furs most used for sports and day are krimmer, Persian lamb, astrakhan, broadtail-pony, beaver, and squirrel. Patou shows a lovely beaver day coat with a woollen runabout in the same shade, illustrated on page 77.

In contrast with all these outfits are the dressmaker suits and town runabouts of velours de laine, soft duvetine, wool crêpes, and broadcloth, mostly in black. Augustabernard has beautiful examples of these. Molyneux has some excellent runabout dresses, of which we show two, one of black andrelia trimmed with black caracal, and another of black woollen crêpe trimmed with silk braid and worn with a short breitschwantz jacket. Both are illustrated on page 81. These are extremely trim and smart and very suitable for town wear.

Then, there are suits that, when the coat is removed, reveal, instead of a skirt and blouse, a one-piece dress with a crêpe top and a wool skirt. Lelong has an excellent town outfit in which the coat has double-scalloped edges that are very smart. The scalloped edges and the huge fur collar and cuffs are the only decoration, and the effect is very lovely.

FUR SUITS

There are fur suits—coat, long and short, and skirts—, and they look right, definitely, and not at all "stunty." One of black caracal is from Patou, and another in brown galiak is from Worth. Chanel shows the shortest fur coats in mink and in beaver, and these illustrate what a radical change in the silhouette results from such a coat.

There are no separate coats, this year; every coat has its dress. On the whole, coats are rather straight, very heavily trimmed with fur, some of them with cape backs, and always with a great deal of cut, yokes, and much sleeve interest. Sleeves are very important from the elbow to the wrist, and they are decorated with fur of every conceivable shape: bands, scallops, cuffs, frequently combined with shirring, incrustation, fulness, puffs, or buttons. Here, again, the curly furs have it: krimmer, astrakhan, breitschwantz, and then the foxes—black, brown, blue, grey, red, yellow—, and, of course, ermine.

Black ensembles trimmed with ermine are very smart. They are, of course, absolutely for town and should never see the country, a train, a boat, or an airplane. This is a very mixed year in fashion; not an easy time, because, of course, it is a transition. But if everything keeps in its place, it ought to be a beautiful year. Just because tweeds are very influential, there is no reason for wearing a tweed outfit with a suède jacket to tea at the Ritz, nor is there any reason, because clothes are, in general, more charming and more feminine, to take the channel boat in an ermine-trimmed coat. If you see some sad sights this year, don't blame Fashion, blame the wearer. Fashion is a wise woman, and she knows just what she is doing, even if it does not always seem so.

The fur collars, this year, have a great deal of interest. They are unusually large and unusually soft. They are extremely full and supple at Maggy Rouff. At Chanel, they are in reality little shoulder capes and can be worn as such or bunched around the neck. Louiseboulanger takes black fox and brown fox and combines them for collars. Molyneux has very soft and unusually long shawl collars that cross lower than in other seasons. Jenny takes her furs and knots them and ties them. Worth faces his coats with fur, working it vertically about the neck and horizontally down the sides, and, when it is ermine, he frequently scallops the lower edge. Some of the coats are entirely outlined with furs; others have deep bands of fur to accentuate their length. The fur peplum, either on a long coat or a short coat or ending a three-quarters coat, is excellent. Lelong uses astrakhan this way, and then tops it with an upstanding band of the fabric. This is an excellent detail that appears for both day and evening. There are coats that tie with a fur bow at the waist-line, and coats that wrap and have one-sided fur trimming. Augustabernard and Patou have coats with huge fox skins placed at new and unusual angles, which are carefully studied to thin and lengthen the silhouette. Worth and Cyber have fur waistcoats, and Chanel has coats in which the entire fronts are of fur, narrow at the waist, widening at the hem.

As usual, there are lovely crêpe de Chine dresses with their coats: coats made of light duvetine, broadcloth, velveteen, velvet, moire, satin, heavy crêpes, and novelty woollens in different weaves and surfaces. Brown is a good colour here, and so is red. In fact, all the new colours are used; cocoa-brown, deep brown, that too insistent bottle-green, and grey-blues. And black goes on its quiet, triumphant way. Some of these dresses have touches of white—in collars, cuffs, flowers, or bows. They are generally worn with an ermine-trimmed coat.

The afternoon dresses are longer than last season. They have shirring, jabots, berthas, and a great deal of sleeve interest. Some have little belts; others have buttons or bows. There are flounces again, as well as the straighter line. These dresses are ideal backgrounds for the daytime jewellery that is lovelier, more important, and more frequently worn than ever. Two of the loveliest of these, bound to be the Fords of the season, are from Chanel and are illustrated on page 79. The uneven hem is very nice for afternoon dresses that have no need to wander abroad. We show two examples of these crêpe dresses from Martial et Armand, on page 78. One has a square-cornered hem and the other a pointed, uneven hem. These are the dresses that stay at home and are lovely there.

GREATER FORMALITY

Then, there is a series of dresses that reflect a little more of the evening mode. Chéruit shows them in printed moire, as does Molyneux. Louiseboulanger has them in brocaded fabric. They are softer and have more drapery; they are more elaborate. Though they may have dots of colour or gold, the background is, of course, black. One excellent exception to this rule is a blue taffeta dress from Louiseboulanger striped with a gold plaid. There are plain moire dresses, too.

There are, of course, velvet dresses of every type, and some houses are proposing tulle afternoon dresses. There are lamé day dresses galore—finely pleated at Patou's, circularly cut elsewhere. Sometimes, too, lamé makes only the blouses, short or long.

There are many "trick" dresses everywhere. Some have woollen skirts that remove to disclose crêpe dresses that are rather formal. These are meant to be practical, even though dresses that try to fill two purposes haven't been very successful up to date. Still, this is a transition period, and anything is possible.

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THE MODE FOR EVENING

(Continued from page 86)

heavily collared, wrapped and flaring, warm and shivery. Some of these coats have very intricate sleeves, not to say "tricky," and fur collars are of every kind ever imagined, with many of them standing away from the neck like a fur ruff. The classics—ermine, mink, sable, chinchilla, and all the foxes—are with us again. Canadian marten is a lovely fur that, this year, is holding its head high. Lelong and Patou both use it extensively. On page 95, we show a very smart and new ermine coat from Lucile Paray and, on the same page, an equally chic breitschwantz coat from Yvonne Carette.

THE NEW LONG SKIRTS

The long skirts of this season are lovely, because they have movement and line, even when they have no flare. Pronounced flare isn't half so new as the slimmer, straighter silhouette. The longer skirts never fall to the ground like a sack, nor do they sway like a full peasant petticoat. Rather do the best dresses seem like lovely new statues come to life. The slender column of the body is still the true basis of real chic. Knees have disappeared, and skirts are definitely long, but you can still be aware of limbs. Chéruit knows this very well. That is why she has the slim jet dress with the tulle flounce, through the transparency of which one can see the legs from the knees down. That was also shown in the September 28 issue of Vogue, on page 50. That is why Louiseboulanger has made chiffon and supple lamé dresses that reach almost to the ground, and, under them, puts the knee-length trousers in which she believes so firmly. That is why Mr. Worth has hung his swaying skirts of chiffon and of tulle over only slightly longer trousers. But it isn't the trousers of these dresses that are important; it is the fact that young, slim, long-limbed bodies are not hidden, but accentuated. Talbot and Chanel, on the other hand, show trousers that frankly protrude under skirts, as in the model shown on page 53 in the September 28 issue. They are meant to be noticed, and Chanel even cuffs some of them with fur.

The newest evening silhouette, which exists in only one splendid example, is the Augustabernard sculptural dress in a beautiful biscuit shade of crêpe with softly curving Grecian drapery, shown in the September 28 issue, on page 51. This is a very important dress, though it stands quite alone. Watch its influence on the mode.

In general, skirts again have, under the ever-present accented hips, both petal-shaped and square panels, tabs, trailing panels and points, flounces, ruffles—too many and too often, alas! There are, of course, godets, and spiral and diagonal arrangements. This, of course, means yokes.

SUPPLE BODICES

The supple bodices over the tightly moulded hips have berthas, boleros, and jabots underlining back décolletages. The accentuating of décolletages is lovely this year. Chéruit takes chiffon in two shades, generally pink and blue, which is her favourite colour combination this season, and, like a narrow fichu, softly outlines the neckline of the bodice, as in the model shown on page 58 of the September 28 issue. Natural-shaped flowers to match are then used to break the oval line. Flowers have come back for evening, with dahlias as the novelty of the season. There are one-sided bodice arrangements and décolletages, despite the fact that most of them are very unbecoming.

Since this is a dressmaker's season, there are, of course, endless details. There is the horizontal shirring that Patou uses to give softness to his high waists; the typical and very personal Lelong detail—a girdle that is brought across the back, tied in what Mr. Lelong calls the 1830-1930 manner, and allowed to fall in ends that echo the general movement of the skirt. Chanel and Worth use tassels, Louiseboulanger has new variations of her puffs and *coquilles* and uses two foxes of different colours on the same collar, splicing them in the back. Everywhere, there are dragging panels and trains. Maggy Rouff has her bodices draped in a Grecian fashion in the back; Augustabernard has her little separate capes; Chéruit her bows tying a deep corsage to one side, as shown on page 89. Molyneux box pleats satin; Talbot embroiders a gold evening wrap solidly in seed-pearls; Lanvin uses quantities of shirring.

The absolutely tight princesse silhouette with its lingering curse of the hour-glass figure isn't in the picture. The even flare and the even hem are not yet details to delight the eye. Not everything in a new mode is ever right, and there is much in the present one that is not pretty, but is rather shaky and distinctly not a step forward. There is room for progress. To begin with, what bright genius is going to find a way to fasten these new form-moulding dresses without the inevitable and very ugly row of snaps and hooks?

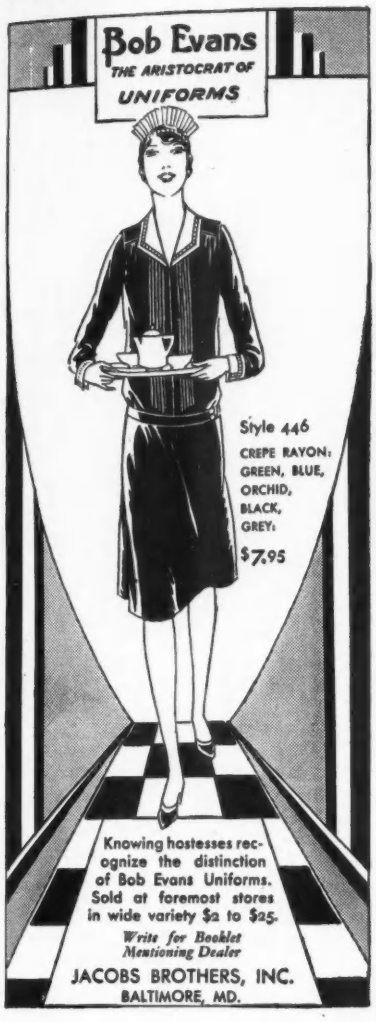
MATERIALLY SPEAKING

Once again, in fact, more than ever, dresses of lovely, heavy, dull crêpes—romain, birman, georgette, fleurs de soie, and crêpes de Chine—are lovely, dignified, young, and supremely elegant. With velvet of every type shown, the collections have more than borne out what Vogue predicted in its fabric article, that the smartest version of this family is velveteen or heavy silk velvet that is similar to velveteen. Some of the loveliest important dresses are made in these fabrics. There are plenty of *grandes robes*, this year. Louiseboulanger has a deep red velvet dress of this type that Vogue illustrates on page 91. This is draped in that marvellous manner that she alone possesses and that makes one think that she invented such draperies. Augustabernard has a beautiful brown-black velvet, so black that one can hardly tell that it is brown, and of this she has made a dignified, beautiful, important dress. One of the loveliest details this season is the velvet chain shoulder-straps on a black velvet dress at Molyneux. Lelong uses a softer velvet in his lovely shade of nut-brown-wine-red for dresses and ensembles. White ermine is lovely with this red. In this model, the fur edging has the soft edge; soft edges are a fashion point just now.

There is plenty of sheer velvet and panne, both plain and tortured, but the least said, the better.

Satin appears, too, in many weights and many guises. The influence of dull surfaces is still very strong, so dull satins look smarter than the lustrous ones. One of the best examples of shiny satin is the black lunasol with little metal-brocaded figures from Bianchini—a favourite material. On page 94, you will see two different variations of this fabric. One is from Premet (and this is a typical Premet dress with excellent cut and pointed fulness), and the other is from Lelong, with beautifully moulded hips.

(Continued on page 202)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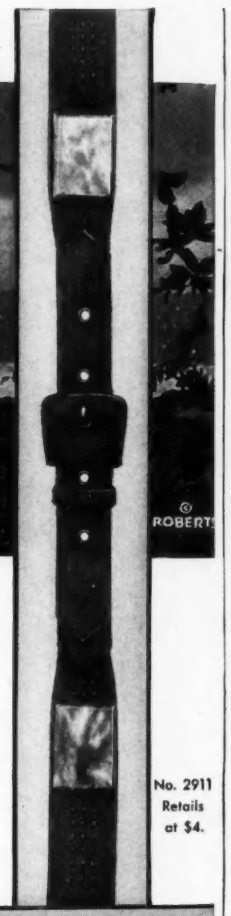

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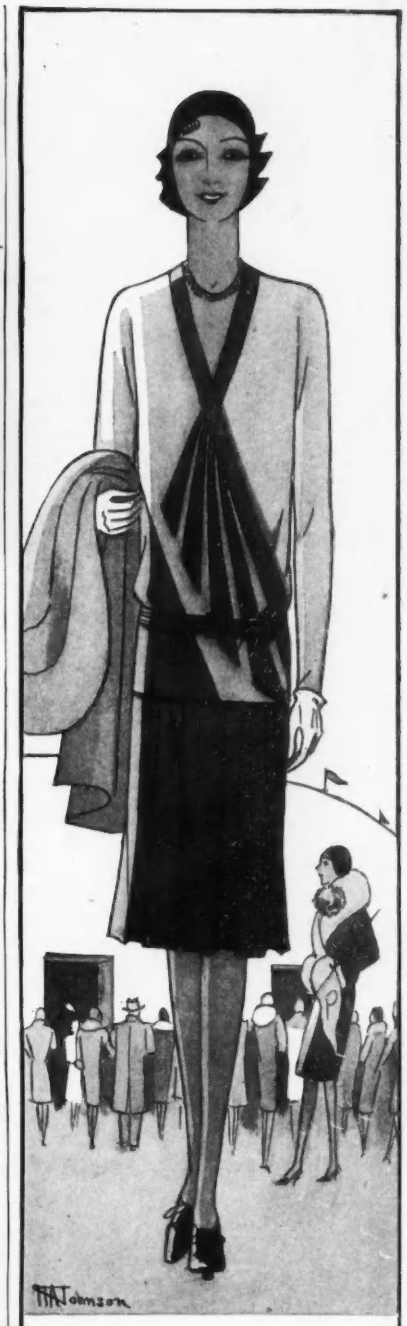

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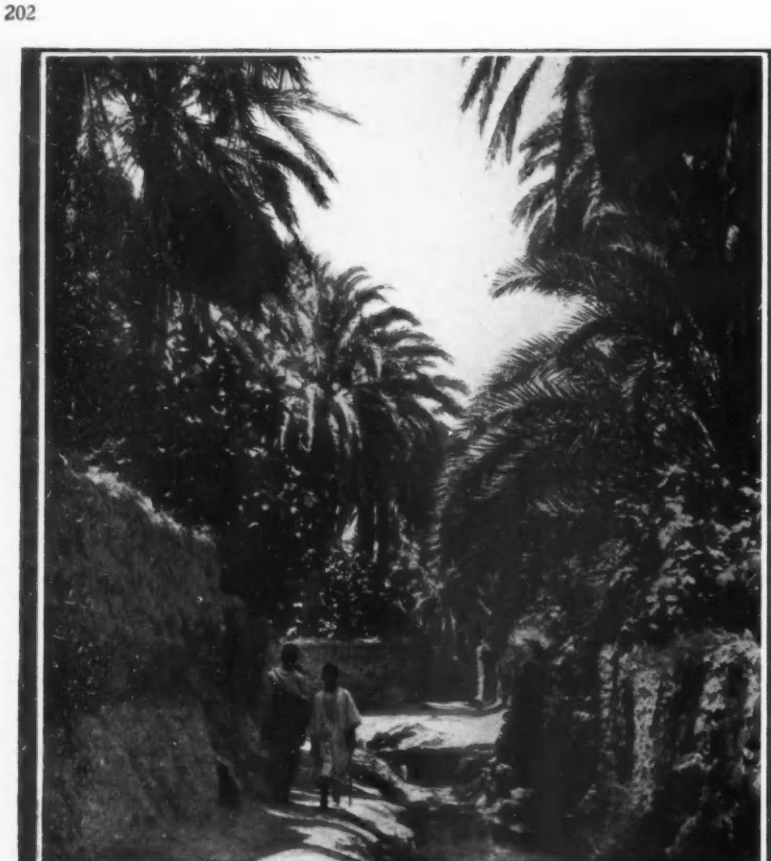

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THE MODE FOR EVENING

(Continued from page 200)

There are taffetas, failles, and moires—plenty of them—plain, flower-printed, brocaded, and shot with lamé. The garden-flower prints on these, as on chiffons, have a very good chance of looking rather misplaced, this winter. Yet, Louiseboulanger has taken a blue faille that has happily spaced brocaded pompadour bouquets and manipulated it into a worthy successor of her excellent series of dresses of this type. This is illustrated on page 91. Maggy Rouff sponsors a very soft greenish-grey faille, while Nicole Groult puts forward a vivid blue.

The lamé moires, the lamé failles, the lamé ottomans, and the heavy matelassé fabrics are used for excellent dresses that are important without being heavy, but even more successfully for wraps. Naturally, in a luxurious evening mode, sumptuous wraps are a feature. Premet uses a lamé moire printed in autumn colours, trims it with sable, and puts it over a white dress. Lelong has, among others, a very beautiful stiff lamé moire coat in one of his favourite nut-brown-wine shades. This coat, too, has the upstanding band that encircles the hips like an upside-down peplum. We showed a day coat with such a band on page 55 in the September 28 issue. Dœuillet-Doucet shows two-thirds length lamé evening coats entirely outlined with fur. Worth makes an evening ensemble, dress and coat, of beautiful Persian satin lamé with a blue background and the little figures in the reds, greens, and gold that one always sees on authentic Persian stuffs. This is illustrated on page 90. Molyneux has a fondness for solid golden metal that he uses to make a very lovely wrap.

Supple metal lamés are everywhere, just as Vogue said they would be. Maggy Rouff has a beautiful dress, which she calls "Fleurs d'Hiver," that is in the true *grande robe* manner. Her use of bands of sable on the skirt is very smart and very beautiful. Fur is so right in a rich evening mode!

As in other years, there is plenty of tulle, from tiny mesh to large mesh, in black, white, and in colour. Some is embroidered, some is beaded, some is plain. In general, it seems a very old and eternal story, despite the fact that Paris is full of tulle dresses of every kind and colour—tailored, girlish, fancy, and terrible. Tulle seems best for very young girls' dresses, such as we show from Goupy, in the photograph at the left on page 87.

LACE ONCE MORE

There is, also, a great deal of lace this year, of every type, heavy and light, and in all the colours of the season. Although the lace dresses have higher waists, longer skirts, and hips that are more moulded and accented, they have, as before, the same flounces and ends, wings and boleros—in fact, they are just lace dresses. There may be a slight reaction against them soon, but smart friends have confided to Vogue that they still continue to buy lace dresses because they are such a joy for travelling—easy to pack and requiring but little pressing.

Despite the loveliness of the important trailing dresses, no smart woman is going to do a right-about-face and completely change her life to such an extent that she will need only such difficult dresses in her wardrobe. She may gradually learn to stay home, and she may not have to race madly from cabaret to cabaret to be amused (in fact, there is much less of that now going on here in Paris), but there are many things—theatres, dinners, and cabarets—that ask for dresses that are not too rich and are a little shorter and, so, more useful.

For the theatre in the evening, the 1930 version of the "little" dress with its jacket has appeared again. The skirt is longer, and the waist is higher, or it may have the clever arrangement that Chanel has done—a double waist-line that does not try any up-in-the-front tricks, but frankly encircles the body, once at the natural hip-line and again higher on the body. One bright red beaded dress is an ideal version of this. And it is an admirable example of the beaded dress that remains young and whose advent Vogue predicted. The double waist-line is of satin ribbon. By the way, keep your eyes on ribbon.

There are lamé dresses that do not trail and that are worn under velveteen or fur coats. These are another practical variation on the theme of youthful richness. There is richness everywhere in the evening mode, and that is why pailletted dresses look right again and not in the least dowdy. Lelong has one in black and one in the deepest of blues, and Augustabernard has one in that dark brown that is so nearly black. Lelong has taken pailettes, too, to trim a dress of starched tulle, on page 87, that gains a new silhouette through its low peplum.

DEGREES OF FORMALITY

There are little black dresses of georgette crêpe, fleurs de soie, and of chiffon, with soft bodices, petals, panels, and bits of shirring, that, although very nondescript, are another excellent practical solution for evenings where full regalia would be in the worst of bad taste. More and more, the sense of when to wear a thing is coming back, and the dressmakers, as well as the smart women, feel this more keenly each season. Chanel and Louiseboulanger both for the first time are showing dresses, often elaborate, that they have created with the hope that they will solve the smart woman's problem of what to wear when she stays at home, even when she is entertaining informally. They are a sort of cross between the pyjama, the négligé, and the tea-gown. Molyneux and Lelong show *pyjamas d'intérieur* again. These different creations, whether you like them or not, can not be completely disregarded, because they are a distinct tendency towards wearing something informal and yet *élégante*, and they are trying to fill the need for attractive garments that, because they are easily worn, make no demands on the wearer. Lounging and lolling are now recognized as being sensible, necessary, and smart, for the strain of existence is too great to-day for any one to be able to live always "at attention."

Despite a very successful attack of the nut-brown-red-wines and prunes, black and white are still just as smart as ever. These new red-browns are nice in every material—velvet, faille, satins, chiffons, crêpes, and even when mixed with metal. They appear throughout the mode, but their greatest and most merited success is in the evening. In general, there seems to be less beige, this year. Instead, we have biscuit, champagne, and yellow; colours that seem more the pale wines than caramels. Pale pink, pale green are everywhere, and there is a very deep bottle-green that is safer in a bottle than on a body. There are vivid blues and some pale blues; in fact, the usual list of colours. But watch your smart friends; they will continue to wear both black and white.

Disappearing fags

WHEN THEY'RE IN THEY'RE OUT

When they're in they're out

This new DUNHILL production combines artistry with utility. Turn the cover. Two hidden openings are disclosed. In goes cigarette or cigar stub . . . another turn of cover and they disappear, completely *snuffed* out.

No lingering odor, or unsightly stubs. No ashes blowing around. Quickly cleaned by lifting upper half. Colors—JADE GREEN, OLD IVORY, CHINESE RED, EBONY & JADE.

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Performance that reflects inbuilt quality has inspired a nation's confidence in the name Cunningham. They protect the nerve center of your radio.

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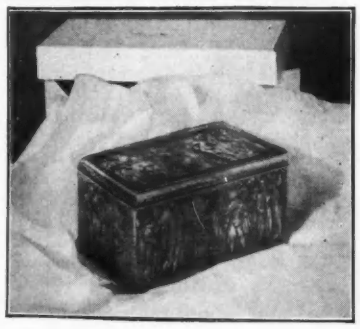

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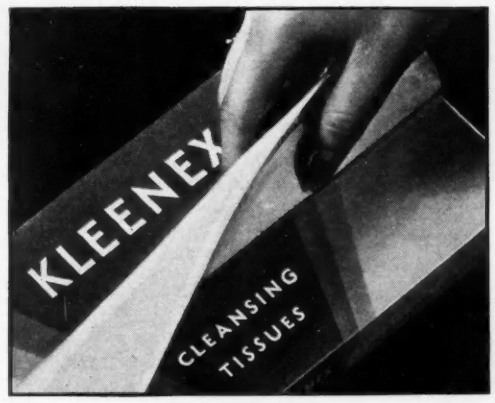
TRADE MARK DEXSTAR

Just one right way to remove cold cream

. . . now made easy by new Kleenex box that gives 2 cleansing tissues at a time



PROPER complexion care necessitates the use of Kleenex . . . the safe, hygienic tissues that blot away the dirt and germs instead of rubbing them down into the pores.

And now Kleenex is so easy to use! It comes packed in a smart new box that gives you two tissues at a time, just as you use them!

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Have a Glowing Tan . . . Vibrant Energy . . . Renewed Youth and Beauty!

DON'T go through another winter of constant colds and depleted energy! Regular ultra-violet treatments this winter will help protect you against colds and flu—give you wonderful vitality and a keener mind—bring you a smart, flattering tan, and a more attractive youthful appearance. And if you have children ultra-violet sunshine is a positive necessity to help them build strong bones and teeth. Prescribed by your doctor for many ailments.

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Try 10 Days in Your Home

We invite you to enjoy the unrestricted use of this extraordinary new lamp for ten days in your own home. We are making this unusual offer because we know that the actual use of this amazing twin arc lamp will bring you a forceful realization of its definite superiority. Just mail us the coupon below and we will at once send you full details of this very unique offer.

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This fascinating booklet tells exactly how and why ultra-violet sunshine is so beneficial. If you tire easily, if you catch cold readily, if you have a child or an invalid, by all means send for this authoritative book. The coupon will bring it by return mail.

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Please tell me all about your extraordinary offer to let me try the new Health Developer Lamp for ten days. Also forward your informative booklet.

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City_____ State_____

ANSWERS TO CORRESPONDENTS

(Continued from page 182)

R. S. V. P. is not on the invitation, is a reply necessary? If one does not intend going and R. S. V. P. is not on the invitation, is a reply necessary? If one attends an afternoon tea or wedding reception, are cards left? If one is unable to attend, are cards sent by mail to the hostess? At afternoon teas and other afternoon entertainments, are white gloves worn, and should they and the other wraps be removed, keeping the hat on, of course? Are "party calls" necessary after invitations to teas and wedding receptions—even if the hostess is an entire stranger? Is it proper to use one's visiting-card (with acceptance or regrets written across it) in replying to an invitation sent in the same form?

Ans.: One always replies to an invitation to lunch, dinner, or a wedding reception, whether R. S. V. P. is on the invitation or not; one never replies to an invitation to tea, and R. S. V. P. is never correctly put on an invitation to tea. One may leave cards at a tea or reception, but it is not necessary. It is polite, but not necessary, to send cards, when one is unable to go to a tea, which will arrive on the day of the tea. One would probably keep on one's gloves at a tea, only taking them off to eat. The coat would be left in the dressing-room. The hat would be kept on. Party calls after teas or receptions are polite, but not necessary. After dinners, they are an obligation. It is never correct to reply to any invitation at any time on a visiting-card, although it is correct to write an invitation to tea, but for teas only, on one.

Mrs. H. L.: What should be served after an informal afternoon musicale? At a luncheon for twelve to be followed by bridge, should the guests be seated at a large dining-room table or at the three small tables at which they will afterwards play? Are lighted candles used on luncheon tables?

Ans.: At an afternoon musicale, tea might be served after the program. The following menu would be appropriate:

Lettuce Sandwiches Cheese Toast Sandwiches
Bacon in Hot Rolls
Cookies Little Cakes
Tea

It is preferable to seat luncheon guests at the dining-room table, and, after lunch, they might go to the bridge tables. It seems absurd and impractical to have lighted candles on a luncheon table. The whole charm of candles is the soft light they give in a dark room, and, if it were daylight, this light would be lost. It would be both artificial and ridiculous to have candles lighted at lunch.

Miss K. E.: When entertaining both men and women at dinner in a public dining-room, should the hostess rise and introduce the guests when a woman of her own age stops to speak to her? Is it necessary for the women guests to rise if such an introduction is made?

Ans.: When entertaining in a public dining-room, if a woman of the same age as the hostess approached and started to speak to her, she would probably rise, simply because it would be easier to talk to her so. The men at the table would also rise and stand until she sat down, and the other woman went away. There would be no necessity for introducing her to the people at the table, unless one especially wished her to meet them, or they her. If one did make such an introduction, the women in the case, as it would make confusion, would not rise, but simply bow, if they were approximately the same age. A young girl would rise in speaking.

Mrs. J. C. A.: In sending Christmas cards, is it best to send engraved ones with "Mr. and Mrs. Julius Greene" to one's acquaintances and have others for more intimate friends with "Julius and Anne Greene" on them? Or should the names be written?

Ans.: On the subject of Christmas cards, there is a definite rule as to when the titles of the senders shall be used. If the message is worded in the third person, then, and only then, may the titles be employed, as "Mr. and Mrs. Julius Greene wish you a Merry Christmas." But if the card is worded in such a way that it must be signed, the form is as with everything else that must be signed, that is, "Julius and Anne Greene" or "Anne and Julius Greene." This rule holds true whether or not the people to whom the card is sent are close friends, and it is entirely a matter of choice whether the "Mr. and Mrs. Greene" shall be engraved or written.

Mrs. W. A. C.: What is a good menu for a Sunday evening supper in a small apartment with no kitchen, but with a service pantry equipped with electric refrigeration and an electric stove?

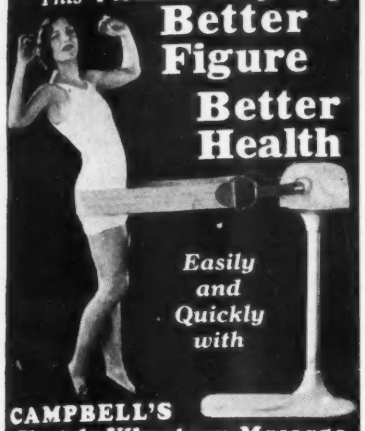
Ans.: Hors-d'œuvres are different and amusing for the first course of a Sunday night supper. A compartment dish with five sections might be filled with antipasto, artichoke hearts, sliced eggs covered with Russian dressing, stuffed or ripe olives, and a middle section heaped with potato salad. If a platter is used, the division may be marked with asparagus stalks, marinated in French dressing, or stuffed celery. There are any number of other combinations: anchovy fillets or small sardines; perfect flowerets of cauliflower, or tiny red beets marinated in French dressing, or one of the macédoines, which come in glass bottles; small tomatoes filled with seasoned caviar or pickled walnuts; and any fish salad may be substituted for the potatoes. All of these must be thoroughly chilled. Another excellent first course is a clam-juice cocktail. If one can buy fresh clam-juice, or make it by cooking the clams for their juice, so much the better; otherwise, they can be made from the bottled product. The clam-juice, which has been thoroughly chilled, is shaken up in a regular beverage shaker with a little ice and the needed amount of prepared cocktail sauce, a tiny bit of lemon, and some celery salt. This should be served in small glasses. Home-baked beans with brown bread make a substantial second course, or, when oysters are in season, creamed oysters and mushrooms with a liberal amount of cooking sherry in the sauce. A fluffy omelet with tips of asparagus or a tomato rarebit would be other choices. Cheese and crackers make the best ending for such a meal, and toasted wheat crackers are especially good with Port Salut or Gruyère or Pont l'Evêque. Cream cheese beaten up with cream, made in a ring around a mound of guava or Bar-le-Duc jelly and served with flaky crackers is a pleasant innovation. And one would finish with black coffee in small cups, of course.

Miss M. H. C.: If Miss Mary Fellows marries Peter Williston, how would she change the name of her account at her bank? Should it be Mary Fellows Williston, or Mrs. Mary Fellows Williston, or Mrs. Peter Williston? How would she sign her cheques?

Ans.: Cheques are signed by the Christian and surnames only, as, Mary Williston. If Mary Fellows marries Peter Williston, she may sign her

(Continued on page 206)

Reduce
This Pleasant Easy Way
Better Figure Better Health



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MAIL the coupon below for FREE book, sent in plain wrapper upon request, which strips away the mystery of how wealthy women regain and retain their lovely, fresh complexions. This secret, once available only in the more ultra-fashionable beauty salons, is now within reach of every woman in every walk of life.

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Kathryn Murray's 5 Minute-a-Day FACIAL EXERCISES

Now you simply follow a few rules in the privacy of your home, as thousands of delighted women have done with amazing results. No creams—no massage—no straps—no treatments. Just your natural beauty and Kathryn Murray's Five-Minute-A-Day Facial Exercises.

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Mail coupon today for FREE book. Sent in plain wrapper. Explains everything. Read it carefully. Then start at once on the fascinating road to fresh, velvet-skinned youthful beauty. The road to yesterday's glorious loveliness.

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KATHRYN MURRAY, Inc., Suite 1032, 5 South Wabash Ave., Chicago—Please send me a copy of your new FREE book, I understand that it is mine to keep and I assume no obligation in asking for it.

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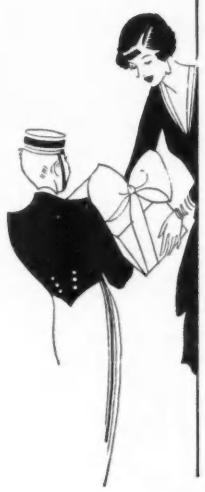
Address.....
City.....State.....

A "RED LETTER" Day and You're Away—

Telegraph Flowers the **FTD** *way*



"RED LETTER" days need not be blue, just because you're not there to share her happiness. Telegraph flowers! The plan is safe and simple.

First, look for the Winged Mercury sign of safety which identifies the F. T. D. florist. He will telegraph your order to an F. T. D. associate in the distant city, who is under bond to fill it exactly as though he had taken the order direct.

Thus, within a few hours after you select flowers, she is enjoying their fragrant beauty. F. T. D. Service is international, too. So you may *"Say It With Flowers" the world around.*

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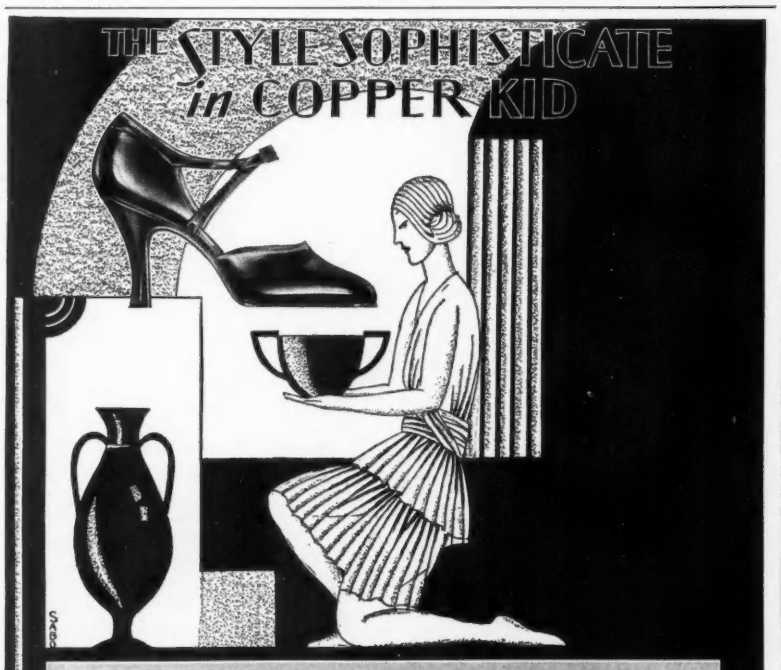

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A fine gold piping accentuates the charm of this Foster Slipper in Copper Kid . . $19.50

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Arms, Legs, Bust or Entire Body with
DR. WALTER'S RUBBER GARMENTS

MY GARMENTS have been worn for over twenty-five years. They are the *original* rubber reducing garments, made of the finest Para rubber, removing superfluous flesh from any part of the body, relieving rheumatism and varicose veins.

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Protect your feet and legs

THE LEGLETS here illustrated are worn under the stockings and protect your legs from mosquitos and moisture; also relieve varicose veins and stiffness of the joints almost immediately. They are of medicated rubber and reduce your limbs if too large. Guaranteed to fit perfectly. Send ankle and calf measure.
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REDUCING CORSAGE
Heavy weight cream colored rubber, for reducing bust, waist, hips and thighs... Made to measure. *Price* $17.00

HIP AND THIGH REDUCER
Cream colored rubber.
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For reducing the bust and upper abdomen, and shaping the figure. Made of cream colored rubber in front and coutil back. Send bust measure
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PRETTY ANKLES AND CALVES $3.75 per pair
ALMOST IMMEDIATELY!

DR. WALTER'S special extra strong Ankle Bands will support and shape the ankle and calf while reducing them.

They fit like a glove. Can be worn under hose. You can note the difference in shape of ankle at once. May be worn at night and reduce while you sleep, or during the day, deriving the extra benefit of the support. Relieves rheumatism and varicose veins.

Send ankle and calf measures

Write for Dr. Walter's Special Ankle Band for $3.75. Pay by check or money order (no cash) or pay postman.

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"THE DRESS OF THE MONTH"

as revealed in this frock of sheer novelty tweed with its high waist line and longer, circular skirt...Tailored with exquisite care, and with an added touch of color contrast in the leather belt, buttons and bow. Styled in Brown, Blue and Wine, and so appropriately fitted to cool Autumn days.

Shown in one smart shop in most cities . . . Write us for the name of the shop nearest you.

KORNHANDLER & LEVAY, Inc.
525 Seventh Ave., N. Y.

ANSWERS TO CORRESPONDENTS

(Continued from page 204)

name either Mary Williston, or Mary Fellows Williston, if she is going to use a middle name. Her account, however, may be in the name of Mrs. Peter Williston, but on no account does she sign "Mrs." to a cheque. The people in the banks, through ignorance, are often confused by this correct manner of doing things, and address one as, or send one's statement to, "Mrs. Mary Williston," which is, of course, quite wrong. To prevent this, one should explain very clearly, at the time when one changes one's name, that, although "Mary Williston" is signed to cheques, one's formal title, in which the account is open, is "Mrs. Peter Williston" and all communications should be so addressed.

Miss A. C. B.: Does a week-end guest at a country house wear her hat at lunch when other guests, who are present for lunch only, keep on their hats, and so does the hostess, who has just returned from church? If one is invited frequently for a week-end at the same house, is it necessary to write a note of thanks and appreciation after each visit? If one thanks the hostess on departure, is that considered sufficient?

Ans.: At lunch in a country house, if one were a guest, one would suit oneself about removing one's hat. If one had been walking, or were for some reason outdoors, and did not want to go up-stairs to tidy up, one would undoubtedly keep on one's hat. On the other hand, if one had been indoors all morning, it would be absurd to put on a hat, whether the hostess were wearing hers or not. It is necessary, always, to be polite, and because one has often been a guest at one house is double reason for expressing appreciation of a visit. One should always write a "bread and butter" letter to one's hostess after a visit of whatever duration.

Mrs. A. B. A.: How would one introduce an older woman whom one addresses habitually by her first name to a doctor who is paying a call? How would a woman introduce her husband to a friend who had not seen her since her marriage?

Ans.: In introducing the doctor to your elderly friend, one would say, "Mrs. Bishop, this is Dr. Winthrop," regardless of whether one usually addressed her by her first name or not. A woman would introduce her old friend by saying—"Mr. Howell, my husband, Mr. Davidson."

Miss M. E. B.: What is expected of a godmother at the christening and in the future in regard to the educational and spiritual development of the child? What is the proper costume to wear at the christening in a church?

Ans.: In regard to the duties of a godmother, the prayer-book contains instructions for her duties at the christening. Regarding a godmother's subsequent attitude toward her godchild, a general rule is that she regards him as her nephew and gives him the same affection and interest as an aunt. At the christening, the godmother would wear an informal afternoon costume. For instance, a beige crêpe de Chine dress and a simple beige hat would be appropriate.

Mrs. C. M. S.: At the second marriage of a young woman who has been divorced, is it customary for her to have any attendants if the wedding is small? What does the bride wear? What should her rings and trousseau be? What flowers should she carry?

Ans.: A woman who is being married for the second time has no attendants and would not wear a veil. An afternoon dress and hat is an appropriate costume. Her engagement and wedding-rings are whatever she fancies and her fiancé can give her, and her trousseau is selected to fill the needs of her life of the next few months. At the wedding, she would not carry a bouquet, probably, but she might wear a small corsage.

Mrs. H. P. H.: Please tell me the correct colour stockings to wear when one is in mourning? What should be worn with white shoes and an all-white costume, and with black for day and evening?

Ans.: For deep mourning, the colour of stockings for both day and evening wear would be the same. With black, one should wear sheer black stockings (so sheer that they appear to be gun-metal). With white, white stockings should be worn.

Mrs. E. L. B.: Will you tell me the correct way to seat eight people—four ladies and four gentlemen at dinner? I have an oblong table. Should I have the host and hostess at either end, in which case, two gentlemen could be seated together and two ladies, or should the host or hostess be seated at one side?

Ans.: There is always trouble in seating eight at table, and the only way to solve the problem is for the hostess to give up her seat at the foot of the table to one of the gentlemen. It would be undignified for the host, as head of the house, to move. The table would then be seated thus: at the head, the host; on his right, a lady; next, a gentleman; next the hostess, at the foot of the table, a gentleman; on his right, a lady (the hostess may take this seat if she chooses); next, a gentleman; and, on the host's left, another lady.

Mrs. C. B.: I am about to take up riding again. Please tell me the kind of habit best suited to the bridle-paths in Washington, D. C., and the country around Virginia. I wish to get only one suit, so what I select must be rather versatile. I am rather stout, so I suppose I must ride side-saddle. Are jodhpurs out of the question for a grown woman? Derbys are, I suppose, as I have short hair.

Ans.: You need not ride side-saddle if you prefer not to, although, in our opinion, the side-saddle habit is infinitely more becoming than the cross-saddle habit, especially for a woman who is inclined to be stout. If you are unable to have more than one habit, we advise that it be of an informal rather than a formal nature. If you decide to ride side-saddle, you might order a brown tweed coat, and a fawn cavalry twill skirt, with these, you would wear a soft white shirt, a dark necktie, a yellow chamois or checked flannel waistcoat, a soft brown felt hat, and brown boots. If you are to ride astride, a brown tweed coat and fawn, brick-red, or canary coloured Bedford cord or cavalry twill breeches would be a sensible choice. Jodhpurs are distinctly youthful in feeling, so we do not advise them. You would wear a white, blue, or yellow shirt, a figured necktie, a flannel or chamois waistcoat, a soft brown felt hat, and brown boots, or else shoes and box-cloth or canvas leggings. Simply because you have short hair does not prevent your wearing a derby. However, it would not be correct with either of these costumes. A derby may be worn only with a stock, never with a soft shirt and necktie.

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The real economy of Venus Sanitary Napkins is proven day after day to women who venture a trial. It is shown in the longer wear with certain assurance of comfort and protection.

An important reason for this longer wear and perfect comfort is that they are made of fine surgical cotton —not paper.

The better department stores and many smart specialty shops sell them

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WRINKLES
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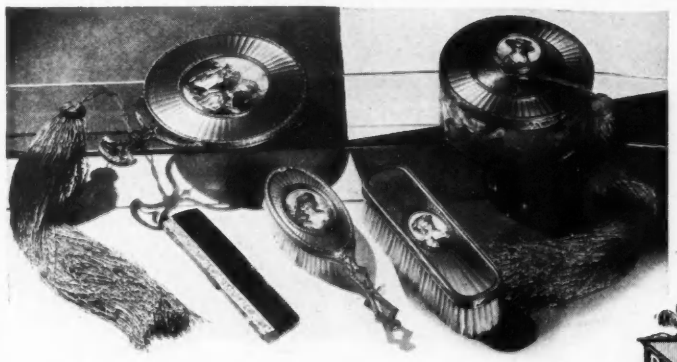

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